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Futurist Conference Luzern

Beatrice Bonfanti



The futurist conference Lucerne, at its second edition, is an annual appointment, which wants to analyze and to document the trends and assessments regarding the studies on the future.

The participants were numerous starting from the futurist associations all over the world, real institutes which prefer the future as a subject of study such as ROOS office for cultural innovation, promoter of the event together with Swisscom Innovations, Zukunftstudien in Switzerland, FutureMagmentGroup (Pero Micic) in Germany, ZukunftsInstitut Matthias Horx in Oesterreich, Swedish Institute for future studies or the Copenhagen Istitute for future studies and also in Italy with Future Concept Lab, in England with Shaping Tomorrow, in France with Futurible Group Paris or

the OECD international future programme, to professors and researchers representatives of Universities such as Lucerne, Maastricht, Berlin, Moscow, Alicante, Hamburg, Zurich and also important non-European centre of research such as the Korea Institute of Science and Technology Information, Tama graduate School of Japan, the Non-zero-sum development of South Africa and the representations of the catholic church in Tanzania, of the centre of research in the development in Cameroon and Front Row Nigeria Limited.

But beyond the universities, the future interests the marketing (Casti too will explain this) for example the future concept lab linked directly to the major Italian productive companies; Philips, sponsor of the event together with Swisscom, proposes an interesting initiative dedicated to the playtime of children in the hospitals all over the world like with the project NEBULA which allows to create three-dimensional projections on the ceiling, because Philips aims at the "Standard of living" with a simplicity peculiar to childhood also in the design, creating real intelligent places

which are reassuring both physically and emotionally; intelligent places but also sensitive.



Simplicity was, in Milan too, a meeting point where different personalities of the Italian cultural panorama such as Lella Costa, Bruno Bozzetto, Lorenzo Cherubini and others; they expressed their idea of simplicity and of simply city in direct contact with a various audience.

Not only Philips and Swisscom but also IBM research, Walt Disney and Nestlé, the Schwarovski corporation and Bayer, the Toyota motor Europe, Vodafone, TMobile international, Deutsche Telekom, Credit Suisse and Deutsche Bank. Swisscom has recently launched <http://www.cocomment.com> a web site which allows visualizing as for the email, all the comments made on a certain subject. The world of the university and the research are in direct contact with the examples of

the greatest multinationals.

At the conference there were also companies working in the IT domain, multimedia advisers, import-export entrepreneur and also doctorands in the economies who hope a future in a multinational, many of them are also active player of Second Life thanks to the free wireless given by Swisscom to every participant at the conference.



Everybody is in Second Life. The great companies make their conference as IBM has made recently announcing an investment of 10.000 \$ on Second Life and on the three-dimensional graphics; the BBC studies new gadgets for Second Life and invites the users to send suggestions; also Philips has recently announced its presence in 3d and also the artists who reinvent new landscapes such as the last case of the creation of avatar for Second Life by 0100101010010011.org; others sell their products and other simply swim

among sharks to jump out and find themselves in an empty room with chairs. Second Life is the first and greatest example of opens source 3d, such as Youtube for the videos where billion of people have built virtual worlds adding their creations.

John L. Casti is a mathematician and his speech on the future must be very logic and on the increase towards the globalization. He starts asking himself simply: what is the future? First of all it's something of biological, the change is a necessity Casti defines MOODS the ways of perceiving the future. The events, the social collective actions are called Social moods. The method of judgement of

the Sociometer, which gauges the moods according to Casti is largely an economic type, to analyze the social moods we need to observe the financial market. To explain better the situation, Casti makes three examples of three different countries that is the building of towers, an example of building development. The reported cases are the buildings of skyscraper in Taipei , in Malaysia and in Dubai . In every case we can notice how the social mood, that is the feeling for the future, drops at the end of the tower's building and instead it skyrockets during its building. The building of the tower brought a mood in economic growth that can be identified with Bull while the other with Bear.



Analyzing the moods the social trend is towards the globalization, started in Davos. The globalization is a phenomenon of bull market while the antiglobal is a product of the bear market; the mention in the Medias at the no-global, after the explosion in 2001, is decreased. The growth of the financial market is compared with the birth of the birds in order to return to a kind of pre-European world.

The networking is the main theme of the European Futurist conference Lucerne, meant both in its literary net-working sense, word mostly spread with the wide use of internet, and as real exchange of relations, the networking as opportunity of creating contacts among many people. Three examples of companies, which thanks to internet had an evolution, are presented during the conference. One example is Mibelle, a Swiss company of cosmetics which initially sold only for the Migros but then it has developed its market also abroad and

it is in continuous growth.

The example of Oscar open source CAR <http://www.theoscarproject.org> is also particular; it is an open source project for the design of the cars, a project started accidentally with the realization of a manifesto in PDF and thanks to the net was contacted by eastern companies. The project was born in 1999. In December 2005 it has developed the 0.2 version which will be available in 2006, everybody can participate.



The speech of Penny Power is very interesting. She is the author of the book "A friend in every city" and she speaks about how she stayed at home for maternity from a career in the marketing, she creates Ecademy, <http://www.ecademy.com> a social business network similar to friendster or Myspace, and thanks to her husband she has contacted million of new prospective customers for her business in a very short time.

The social business network allows the freelances, a social class in continuous growth, to handle better their time, called “freeformers” by Richard Duvall of Zopa. Penny Power defines these new networks SENs (SelfEmployedNetworks) where the freelances can be contacted for new jobs. Beyond Ecademy there are other networks such as LinkedIn, Ryze and openBC (recently changed in Xing).

ahoo in 2000 creates e-groups, which allows the users to create groups with specific interests, allowing the subscribers to receive e-mail, updates on the subject or to insert images with an automated system of email. In her book Penny Power analyzes the social networks in particular the supremacy of Myspace, recently purchased by News Corporations of Murdoch, which receives 14 Million visitors every month, compared with the one million visits of Friendster, its greatest competitor, but also other such as orkut, Yahoo!360°, MSNspaces, the facebook, craiglis t <http://www.craigslist.com> .



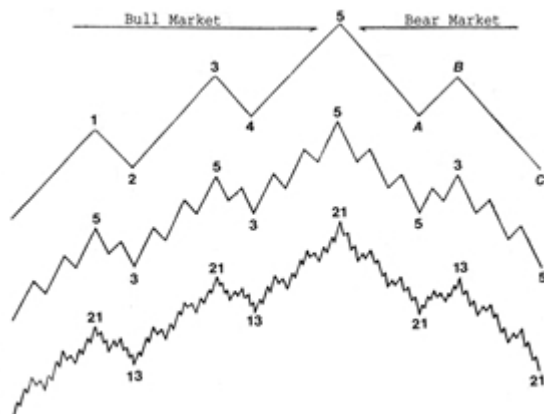
The social networks are in continuous growth but not everyone has a sequel how also Marc Canter of Ourmedia explains in the first of the meetings dedicated to the web organized by the University of the studies of Milan, where he speaks of the 0.2 web and presents Peopleaggregator, a new social network where it is possible also create blogs, load photos and videos independently from its own main web site.

The web interests also the TV, an example is the English BBC which tries to expand its broadcast also on internet, proposing alternative channels such as tell me more or backstage.bbc.com and other channels also external to the television world which are based on the principle of the user generated involving the users to suggest their projects:

<http://www.dracos.co.uk/work/bbc-news-archive> and finally Share IT the presentation of Creative Archive Licence Group <http://creativearchive.bbc.co.uk> and a search engine <http://open.bbc.co.uk/catalogue/infax>

But the most awaited guest was Kevin Warwick <http://www.kevinwarwick.com> . He is

considered one of the greatest students of cybernetics and of artificial intelligence; in 1998 put in his arm a transplantation, a two penny coin size, which allows his nervous system to be connected to the net. During the European Futurist Conference Lucerne, Kevin Warwick said that in the future we will not have more passports or car's keys, everyone will have a similar transplantation which if it is connected with the nervous system could substitute different human activities, and could also be always identified.



For example Kevin Warwick lives in a place adapted for his mechanism and therefore the doors will open with his only thought and so other functions and each time he will come in his home he will be welcomed by a personalized greeting: "good morning, Mr. Warwick". Kevin Warwick gives examples of experiments which show that with a nerve impulse it is possible

to decide the direction of a mouse and how the scientific research is more interesting to the human-machine relationships. Or for examples how transplantation for the control of the Parkinson's disease or for the injured legs. After years of auto-research in this moment Warwick wants to expand his research, experimenting the exchange, the networking, the communication with installations connected to the brain. He gave to his wife a necklace which changes colours and intensity with her humour. Kevin Warwick is the living demonstration of how the transplantation of microchips is not only a characteristic of the fantasy genre but also part of the reality.

At the end of the conference there was present Bjorn Lomborg considered by the Time Magazine one of the 100 more influent people in our century; in 2004 he created the Copenhagen Consensus with a biennial check, Lomborg makes people reflect on the problems of the world such as the global warming, the hunger, AIDS or malaria and how the market can invest in this sense. Lomborg asked to experts how to spend 50 Billion to improve the world and his research was published in his new book "How to Spend \$50 Billion to make the world a better Place".

Maybe to distribute condoms is not

useful because nobody use them how the involvement of a participant coming from Africa explains, but the fact that the companies can think to include in their marketing plan a particular attention to the problems of

the third world instead only in the virtual world could be a great breakthrough.

www.european-futurists.org/

13 Most Beautiful Avatars

Monica Ponzini



In the balance between references at the pop culture and digressions in virtual worlds, this is the new project of the 0100101110101101.org (that is Eva and Franco Mattes) the 13 most beautiful Avatars.

Presented yesterday online by Ars Virtua and by Rhizome and on parade with a series of digital printings at the Italian Academy of the Columbia University in New York, 13 most beautiful avatars has as declared references the 13 most beautiful boys and 13 most beautiful women 2 videos in 16mm of Andy Warhol where the protagonist must only “exist” in their beautiful, in front of the cine camera which will immortalize their sex appeal. The same artist pointed out that the realization of the videos was “easier than painting. The cine camera has an engine. You simply switch on it

and then you can go away.”

The preliminaries seem the same for the avatars of 01.org: they are special only because their unreal existence digitally produced specially for the user of the exhibition and obtained choosing among a series of features given not by the nature but by the mind of a programmer. The choice to use a platform like Second Life which in this moment is a phenomenon which comes to the fore of all the medias (also the most generalist ones) reflects maybe the programmatic choice to explore more popular tools of communication but it results less radical and polemical than other projects of the pair, used to media actions which are more powerful and insolent.



The series of portraits (product of the frequentation of the areas of Second Life for a whole year) imitate the modalities of every else exhibition and its virtual counterpart exists only inside of Second Life itself, where were created a reproduction of the gallery, of the Italian Academy . To visit it, it is necessary to join the community of Second Life, to create the nth avatar and to explore this virtual world as the 01.org made while the digital portraits imitate the aesthetics of the 3d graphics of the videogames, with vivid colours and serial landscapes.

Yet, beyond the easy play of mirrors and cultural references, the doubt of “light” and vague research remains, where it misses a real “lived” of the artist. Such as the models of Warhol, the portraits are in some way impersonal creations of the virtual world, where the authors say to having spent time without wanting intervene if not to recreate a real space.



The world of Second Life is become at this point a phenomenon of habit (even if not yet of mass) would have deserved a sincere scoff, or a huge mockery, a memorable reversal and not an aseptic reproduction. For that it is enough to switch on a video camera.

0100101110101101.ORG

<http://slurl.com/secondlife/dowden/42/59/52/?title=Ars%20Virtua>

www.rhizome.org

Resistant Maps Between Net And Art

Lorenzo Tripodi



The meeting-show *Mappe Resistenti*, Azioni artistiche nel territorio urbano interconnesso took place the 25th and 26th of November, at the Museum of Contemporary Art in Villa Croce Genoa. The event was managed by Alessandro Ludovico, Gianfranco Pangrazio, Tommaso Tozzi and Marco Villani.

The intents of the directors was to collect a general vision of a certain production between art and activism about the cartography. In a vast and rather relative meaning, the exhibition is about the transformations of the contemporary landscape, developing forms of critic representations of the power relations in the ambit of the global capitalism, without the omission of an historical vision of the influences that signed this production. Works by Giuseppe Chiari, Vincenzo

Agnetti and the movie by Guy Debord, "In girum imus nocte et consumimur igni", accompany the installations of 01.org, *Cartografia Resistente* and *Les Flottants*.

The three presented their works. The duo 01.org presented an installation obtained constantly mapping their movements with the GPS for a year and giving back the cartographic database. The work of **Les Flottants** is a geo-blog where, through a series of territorial tags, they rebuilt the path of the manifestations during Genoa 2001, connecting to the different locations a series of key words. Words that are reproduced on a screen with variable dimension depending on the frequency of their use, creating clouds of concepts in the middle of events and locations.



The collective Cartografia Resistente from Florence presented **Triangolazione**, a sequence of three drifting made in the north suburbs of the city, of whom the participants recomposed the narration through the website www.cartografiaresistente.org, that collect written impressions, photos and sounds. Then the group selected images, texts and graphic elaborations for its installation. The project, even with its artistic sensitivity, substantially proposes the development of a politic instrument to describe the territory from the bottom and Open Source.

During the days, the convention dealt an enormous succession of critic analysis and strategic testimonies, creating continuous and interesting connection between apparently distant arguments and practices, but related by the common exigency to cartography an emerging net geography.

The first day the interventions of Nicola Bucci, Sandro Ricaldone and Tommaso Tozzi helped focus the vastness of the influences area, from the philosophic thought of this century to the role of the historic avant-gardes, from the panorama of the emotional and mental cartographies to the paradigms of the net art. Raffaele Scelsi evoked the fundamental experience of Decoder

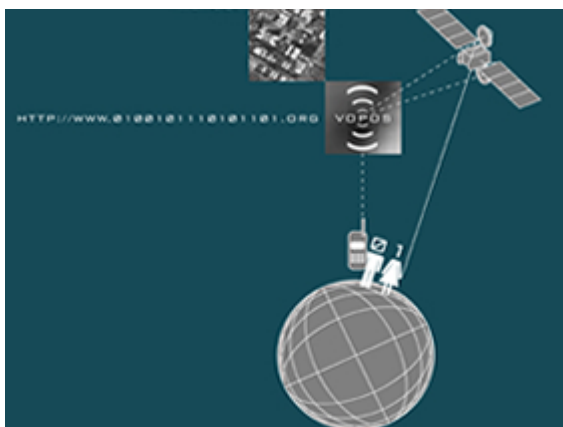
in parting the Italian cultural panorama on the exploration of the cyber-geography.



Andrea Natella presented last Guerrilla Marketing project, Roman “society” that uses the marketing strategies as instrument of revelation on power mechanism, and the site **Where-next**, where it is possible to bet on the next terrorist attack location. Massimiliano Menconi presented **WikiArtPedia**, *database* of art from the encyclopaedic character, developed by the Accademia di Belle Arti of Carrara, even as Arturo Di Corinto was the speaking-tube of **Open Polis Community**, a system that allows the access on 140.000 politics elected in Italy and increment more than link further information, once again using diffused and opened practices.

Among the most passionate and fascinating interventions Vittore Baroni, cornerstone figure of the

Italian contra-cultures from the 80 s to nowadays, who proposed a reconstruction of the mail art practice, accompanied by a series of graphic works, maps, diagrams and other representations that tried to teach new form and modality of relation in the artistic action area, tracing a captivating map of relations between the most variegated figures from **Maciunas** to Harry Smith , from Fluxus to Luther Blisset , from the project Trax to the creation of NSK by Llaibach . The intervention of Baroni clearly underlined how the mail art anticipated during the pre-digital era the insurrection of net-art paradigms.



The convention closed with the intervention of Brian Holmes , Californian from Paris ction area, tracing a fascinating map of relations between the most variegated , collaborator of Bureau D'Etudes , who faced up to the theme of the new geography produced by the nets, individuated as the dominant

structure of the cultural, economic and military power. Holmes introduced his intervention citing Frederic Jameson who incited an “aesthetic of the cognitive mapping” during the first 80 s to resolve the inability of our brains to map the multinational global net and the global decentralization of the communication in which we as individual subjects are trapped.

During a close exposition, he presented examples of maps collocated in a vast area, organized in four cardinal points, maps of power in opposition to swarm map, maps of dissemination in opposition to maps of constitution. On one side representations that explicate complex nodes of relations that structure the dominant processes of the economy and military power, as in the case of the famous maps by Bureau D'Etudes on World Government . on the other side the auto-organization that produces massive effects real time, as described by Howard Rheingold.

Least but not last, a sharp intervention out of program by Antonio Caronia that suggested an ulterior thematic opening on the temporal dimension as aspect to deepen in the lecture of a complex reality of the network society. effects real time, as described by Howard Rheingold.

<http://neural.it/projects/rm/>

Onoxo, Generative Vjing

Silvia Bianchi

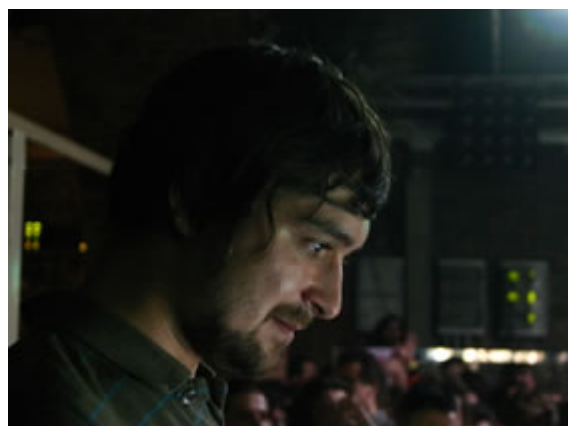


Onoxo is a project of experimental media design, realized by the Croatian Vedran Kolac, software artist, vj and motion designer and also member of the collective Strukt Visual Network.

From 2002 his interests concentrate on the graphic and video production and on the research within the creation of visuals with the help of instruments such as Action Script and the environment of development of VVVV software. Even if this is the last coming, it is become immediately a point of reference for all who express themselves with audiovisual generative action in real time and who love using a type of language which, according to them, is very simple, immediate and extremely powerful. The works and the generative live visuals of Onoxo reveal therefore an organic dimension contaminated by

cold architectures in constant movement, which reflect the ability of the young Croatian to combine the potentialities of the two software with other cornerstones such as Max Msp, Processing and Pure Data.

Interested recently also to the interaction design in real time with use of Ardvino, the gifted Onoxo arrived in the last months a pair of times in Italy: the first time was at the Interference festival with some screenings edited by Valentina Tanni, but the second one was at the Club to club festival in Turin called for a vjset by the guys of Todo. We have met him after his live set at the Jam Club in Turin , one of the most dynamic, original and aesthetically attractive chapters of vjing we have seen recently on an international level.



Silvia Bianchi: What type of software do you use for your live?

Vedran Kolac: The software of yesterday night was written in vvvv, and it is based on the implementation of this language with other sources like photos, sound and video. I realized this version as per the needs of the mixing live in generative form. Now I am concentrating on the creation of a new software in Flash which will be written in action script and it will have a similar structure to the current one, but it will be web-based and so it will be accessible with my web site. I believe that in this way many people can see your work, your audience is wider and in the meantime you can decide that they can access to a part of your work, simply allowing them to upload some graphics and to play with them or letting them use the programme as a vj tutorial.

It is very hard to find the programmes which work with Flash in a generative way. The existent ones looks like generally the players, while it is very important for me that the work keeps on being concentrated on the generative methods and that it can be controlled with a controller. I prefer not having too many video parameters to control, I like working on the creation and not limiting myself working on the video effects like many software for vj do, which

often have so many effects that we venture to use nobody of them.

Y idea is to create swf and uploading them the user can work on the parameters directly from the interface of the software and change so the source in a simply and direct way. The new software will use as plastic formants the objects of flash like the software, I'm using, uses as starting materials for the vectorial graphics creation and photos.



Silvia Bianchi: I found the development of your work very beautiful, what I like of the generative works is the development of them during the event and how it is amusing use them.

Vedran Kolac: The video-work is very linear. In the generative one there's no time-line, you mustn't worry of having the control of the video, it is as to make music. For example the software I used yesterday has as starting point photos and graphics

realized in Photoshop and I can control the movement, the colours and the composition with the knobs of the controller.



Silvia Bianchi: I saw that the software you use has a sound informer.

Vedran Kolac: Yes, the software exploits the audio but I try to control this thing and to limit the sound determination to avoid too many gaps and that the result is too flat. If the creation had been controlled only by the audio, the result would be less fluid and the alteration of the sound would produce dissonant effects. So I prefer having the last word and I control manually the modalities of exit of the video signal, the result seems more spontaneous.

Silvia Bianchi: Have you got other projects with other artists or do you work always alone?

Vedran Kolac: At the moment I'm working with a friend of mine, he is an

architect and we are trying to create the responsive architecture, a software which is able to apply the generative method to the architecture. We have already worked together in the past at the creation of a club show for which I produced specific graphics characterized by a similar aesthetic to that work which you saw yesterday; it is much clean and minimal and he produces the audio tracks; however actually in this moment rather than working on the production of audio/video performances or of video clip, I prefer concentrate my work on the development of this type of software. I believe that the programming is the most interesting part of the process.



Silvia Bianchi: You come from Zagabria, are there many people who work in the generative domain in Croatia ?

Vedran Kolac: Actually I know few people who work on the generative in

this sense; most of those who work in the domain of the new medias deals with installations and thus have a relationship however with the interactivity but in another way. There are people and organizations who deal with digital art and all that regard the video in Zagabria and their commitment is very precious; one of these is Confusion, a group devoted from years to the promotion of the visual culture and active in supporting the work of who work in this domain.



Then there is the Multimedia Institute of Zagabria, a very important platform which offers the artists a great help for the publication and for the organization of exhibitions and

installations. Each year in July in Zagabria takes place the Sloboda Stuaralastvu, a festival of art, science and technology within we have a section dedicated to the vjing called Videoskop.

This part of the festival concentrates on the idea to promote the vjing as a special subject and to present the local vj scene to a wider audience. Videoskop is realized with the support of Confusion and of the Multimedia Institute of Zagabria, with whom we are already working to the organization of the edition of these year, trying to transfer the festival in an appointment for the international vjing.

www.onoxo.net

<http://vvvv.org/tiki-index.php>

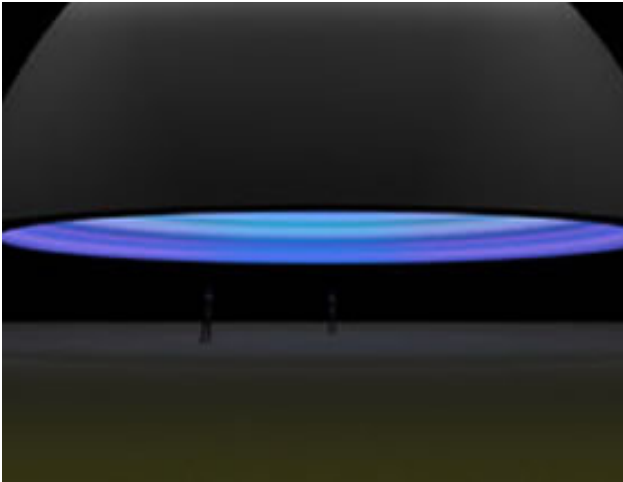
www.mi2.hr/

www.myspace.com/confusionhr

www.slobodastvaralastvu.net/FrontPageEn

Altered States Of Perception

Claudia D'Alonzo



The show managed by Richard Castelli called *Sensi Sotto Sopra* have been present at the Palladium in Rome since last 20 th October and included in the 2006 program of the Romaeuropa Festival.

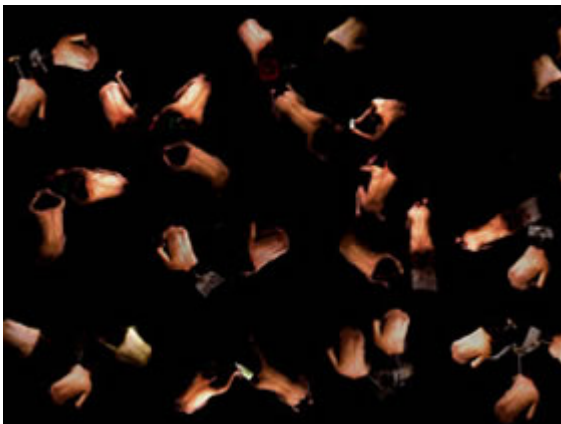
Through interactive and immersive works, Richard offered an experimentation of perceptive modalities with whom everyone rapports to art, movies and communications means, but also underline the distortion of the relationship work-spectator triggered by the use of digital, classic theme of the mix art-technology. Interesting characteristic of the show is the matching of sensorial works with conceptual works, that provoke perceptive short-circuits, moments of

reflection on sensorial standard dynamics.

Hemisphere is part of the first group, installation of Ulf Langheinrich , composed by a dome of ten metres in the Palladium stalls, where you can swim in a bath of audiovisual granules in constant becoming, slow catharsis that remove the body and expand ear and vision. *Helikopter* , immersive and ludic, by Holger Förterer , installation composed by projections on the ground that interact with the movements of the spectators, creating the illusion of a promenade on " pixelled " water. Same type of visual-motor interaction in the work *Du Zhenjun* , where the spectator is invited to walk a carpet of bodies that cancels the traces of its passage. The work reminds the works of the Italian group *Studio Azzurro* , present at *Sensi Sotto Sopra* with an extract from *Il Soffio sull'angelo* : presented as an hemispheric installation at the centre of the superior hall of the Palladium, it has suffered this type of staging that castrated the lightness and interactivity of the original work, made of fluctuant bodies on a dome suspended on the public.

The work *The scream* by Gregory

Barsamian is based on a conceptual experimentation more than sensitive to the phenomenon of the retinal persistence. The artist realized a sequence of chalk sculptures that, thanks to a mechanic system, create the illusion of the movement ahead the eyes, a shocking metamorphosis of a real object, a confusion between what we see and what we believe we're seeing. A crack in our perceptive habits is the installation TV Predator by Sébastien Noël@troïka as well, device in ambush inside the reproduction of a classic domestic space: a couch, some paints and a television, suddenly disturbed by the invisible predator. We interviewed the manager of the exhibition, Richard Castelli.



Claudia D'Alonzo: Which is the idea you started from in the programming of Sensi Sotto Sopra ? Which type of interpretation did you give to the digital art?

Richard Castelli : When Monique Veautre and Fabrizio Grifasi proposed to realize the first exhibition of RomaEuropa , they wanted to create it in a place particularly related to the festival: the Palladium. This theatre has many particularities: it's intimate, the stalls is circular and it has a classic frontal. I thought it was appropriate to eliminate the seats from the hall to break that frontal character of the representation and develop this breaking through the works that twist the typical relation between spectator and opera, that break therefore the scene invading it. Sensi Sotto Sopra is the result of a meeting between architecture and an idea that take the maximum advantage of this architecture.

Claudia D'Alonzo: How did you choose the artists?

Richard Castelli: Their participation derive from what I said before. The giant dome of Ulf Langheinrich suits perfectly the coffer of the hall and offer to the public a new visual dimension occupied by the whirl or, from the other side, the dome is contemporary a great sculpture where the angels of Studio Azzurro play. On the stalls, three works of Du Zhenjun , Holger Förterer and Marie Maquaire that seem control the public. Some allusion to the pre-cinema by Gregory Barsamian and Christian Partos , an époque where

the square didn't conditioned the moving image yet. Then four televisions by Pierrick Sorin , an homage to the phantom theatre blossomed in the 19 th Century. Another homage , by David Moises , to the genius of an inventor of the 60 s who invented the first television in relief. The interface more interactive and immersive in the world, the one of Time's Up . A manipulator of the panorama and the time proposed by Romy Achitur . An integral strip-tease without material evidence, work of Christian Partos . And obviously the most aggressive installation: the TV Predator by Sébastien Noël@troika , who attacks the most invading painting of our époque, the television.

At the same time, the works must not be reduced to simple illustration of a complete concept. This works are powerful and self-sufficient even outside of the concept of the show. If a work represents faithfully a concept, but is weak alone, I certainly do not take it.



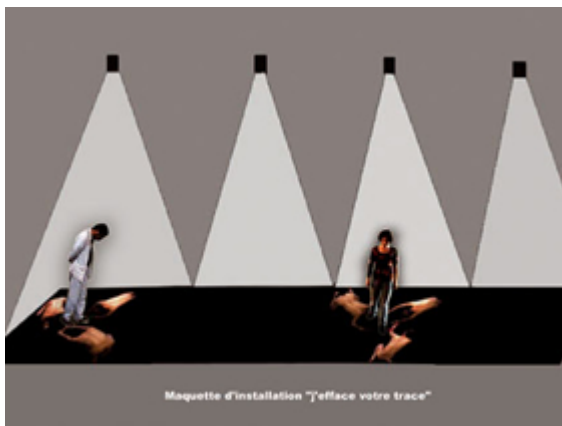
Claudia D'Alonzo: Talking about the exposed works, they denote a sensorial implication provoked by another technological coefficient, as in *Hemisphere* . Others seem use mechanical instrumentation, as *The Step motion animation* or *Scream* . These two different types of works involve different types of involvement of the spectator?

Richard Castelli: The technologic coefficient doesn't reveal a direction in the modality of participation. This is an independent factor: two works with a huge technical difference can involve the public in the same way, as far as two work with the same technique can absorb the spectator in an absolutely different manner.

Claudia D'Alonzo: Could you talk about your personal experience as manager? How did you start your occupation in the world of new media art?

Richard Castelli: I was destined to a career of biologist, but the idea that the horizon of that profession was limited socially to a researcher of the State or a member of a society that makes genetic business took hold on me. The two options lack of glamour and spirit of adventure, and that tops it all for a subject that is going to change the human being and its

society. As I was interested in electro-acoustic music since the age of twelve, I found more interesting way. I then became a producer of experimental music, programmer and producer of spectacles, installations and films, more and more centred on the new media. At the end, I became organizer of expo characterized by the use of new technologies, but not only.



Claudia D'Alonzo: Do you think that the use of new technologies in art is changing the role and work of the organizer?

Richard Castelli: It is clear that a technical preparation and an open mind are advisable as a good general preparation must be supported by the skill of synthesis and the constant ability to anticipate the results of both

the artistic and scenic side. A better knowledge of the technology allows not to be mystified by charlatans. At the same time, you must fascinate the public with the chosen works but also with their technologies.

Claudia D'Alonzo: Since the middle 90 s, the interactive installations have been characterized by the use of more and more sophisticated but also discreet technologies. Do you think these tendency is now consolidated in a secure way or do you think there are other tendencies in the interactive world?

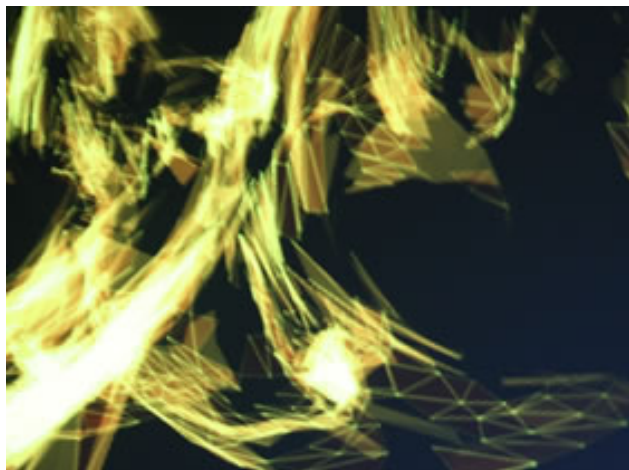
Richard Castelli: The microscopic electronics and the acceleration of the elaboration speed allow the technologies to be more discrete, when necessary. It's better, but when this force the artist to be discreet, well this would be a regression. I think that most of all that the interest for the visible machine turned into interest for invisible machines, and this strengthen pseudo philosophic discourses.

www.romaeuropa.net/Sensi_sotto_Sopra/Sensi_Home.html

www.epidemic.net/

Debackere: Electronic Live Cinema

Sara Tirelli



Rotor is a young creature that enchanted thousands of people since its born a year ago. The show treaded the boards of the most important new media festivals in the whole Europe from the debut to V2 going through Netmage , Sonic Acts , STRP! citing some examples. The two Belgian authors of Rotor, Boris and Brecht Debackere , came back to Italy to participate at ScreenMusic, curated by Digicult.

Boris and Brecht Debackere arrive with a trolley, inside it their *tools* : cables, laptops and the *code* , invisible epicentre of audiovisual tremors. They both say it: Rotor is a compact system, an architecture of parameters they enjoy manipulating live, generating a unique performance each time.

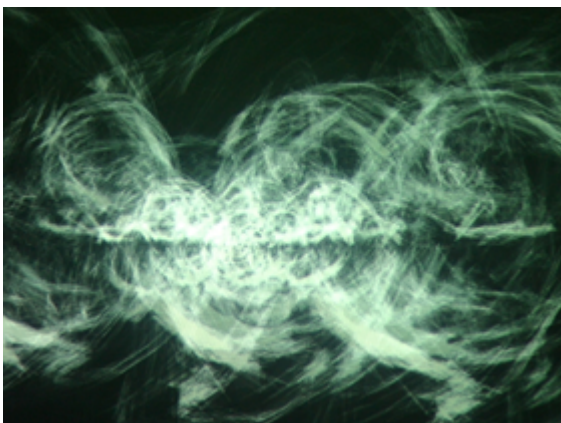
It's Live Cinema, instantaneous filmic creation, immersion of the perception in an audiovisual evolving space, emerging practice who's searching for new modalities of narration, born from the evolution of the soft and hard digital technologies. You do not imagine on the rhythm of the music, but rather explore new ways to interact between projection, performer and public. A new approach to the audiovisual language, created from scratch of audio-video narration generated live, digital handicraft that uses programming as its principal tool, wise research of interation between man and machine, between ideas and their own realization.



The starting point of every performance of Live Cinema is a

system based on complex relations between the composing elements. Not a one on one relation, but rather a net of variables in which every factor, performer included, alters its state and its path. Rotor is a creature that liven up every time that the machines turn on, playing with it: without action, nothing happens.

Boris and Brecht formed in their north-European zone where technologies and art fuse in a rich research and experimentation. Boris has been student of the Interfaculty of Sound and Image of Den Haag , rib of the historical department of Computer Music of the Royal Academy , while Brecht studied Image and Media Technology at the University of Hilversum. The young couple lived in first person the debate that's going on since years about the cinematographic language in the era of the instant creation: Live Cinema is talked, questioned and explored.



So it is not a case if this project is the result of a research about the classical notion of cinema and the *Live* one, between the representation of the real world, linear and the virtual one. The abstraction of the traditional filmic beliefs brings to the loss of reference points. It is no more the look of the camera that moves in the space but rather the space that rotates around the look of the camera creating shapes and sounds that involve the perception of the observer, disorienting it. Rotor is an audiovisual virtual space that rotates around itself, as it is challenging its possibilities. It is exploration of a new space through images and sounds that have no direct connection one with the other, but interact through the system, made of rules and parameters. The system in this case is represented by a cube composed by nine 3D objects and audio samples , visual and sound elements that generate and evolve in a constant dialog between the *code* , DNA of this digital world, and the performer.

I met Boris and Brecht Debackere in occasion of their interview for the realisation of the DVD Live-Cinema.01 , first compendium on this new form of art that collects the works and testimonies of 5 artists, project wanted and produced by Worm of Rotterdam.



Sara Tirelli: Which is the concept behind your work? Which are the roots that brought you to Rotor?

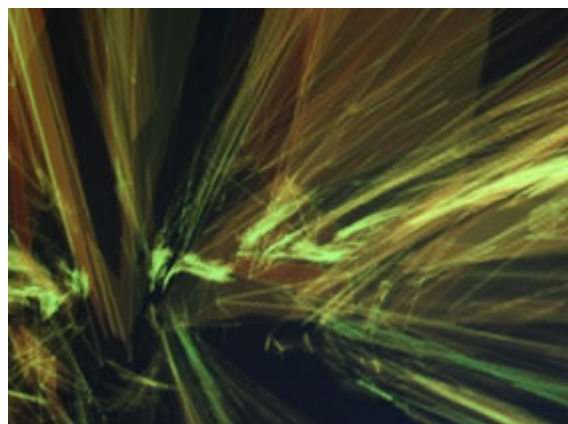
Brecht: The rotor concept is like really a concept where images and sound are really into each other they flu into each other and then we work with that concept and we apply it to images and sound. We were looking at a representation of a virtual space through the eyes of a virtual camera but the way the camera works with linear perspective is programmed into the graphic's process of your computer so deep in there that you can hardly get it out. So what we tried to do was to find out what the intrinsic characteristic are of this virtual camera compared to a real camera. The camera only sees a certain part of the object it makes a cross section and scans through the object and scans the virtual space. So this is one of the characteristic of virtual space wich is unique in that space, which can not be done in real

life with the real camera

Boris: We were missing kind of point of view of reference in abstract imagery and also in abstract sound and we were looking for a system where we could make something that was not just arbitrary... so we came up with a cube divided into 9 parts and we place images 3d objects and also samples in that and then we start spinning that things .

Sara Tirelli: So you tried to create a real system but how does it work?

Boris: So what we did it's to set up a set of rules which are in a way stuck to that position in a bigger space. Rotor spins the objects around placing them in a different position in space which has different parameter attach to it . So the Rotor, the position of the objects and the samples is actually the system we actually take the space and rotate the space or move the space instead of moving the camera .

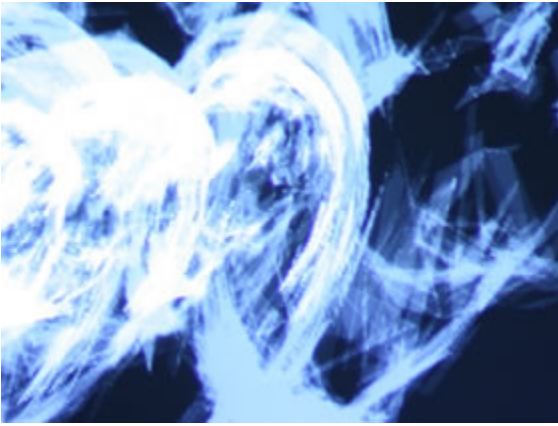


Sara Tirelli: The virtual reality make us think to a digital transposition of the real world, while your work reach an abstract imaginary. How does the relation between real and virtual develop in Rotor?

Brecht: It's like a normal film set up where you always introduce the characters who are going to play and then there's the confrontation. There's a tendency to make everything seems more realistic or resemble reality more but in a way what we do it is as realistic. We just represent through the virtual camera photorealistic image of a synthetic world. I do

believe that using abstract images in order to get the public immerse in the moving or to go along with your images and sound that there needs to be some certain level of realism. And realism can be in how objects moves or in the color skin that it's used or in the representation of space.

Boris: All this different elements help to get the user involved in the movie and not to say what am i looking at...it's a trip to somewhere else... i think this is the main goal we are trying to make in a abstract sense present a kind of image and sound trip.



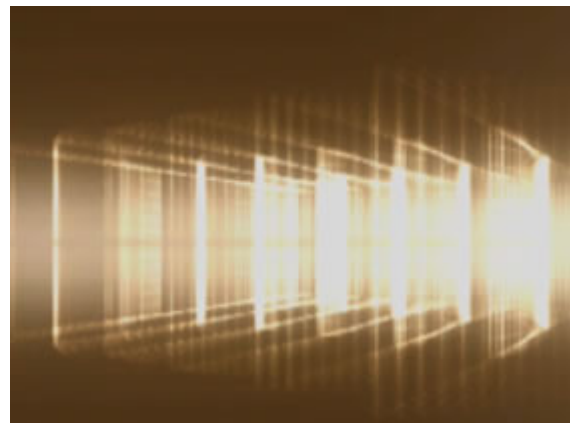
Sara Tirelli: This project is the result of one of yours collaborations. How do you two manage the work?

Brecht: On a technical level we both have our skills , I work on the visual side while Boris on the audio one, but on a conceptual level and content wise we evaluate each other works we collaborate on how to set thing up and how to build climax the all piece, from the composition to the presentation of it.

Sara Tirelli: Which are the software you use and most of all how much the programming phase is important in your work?

Boris: The software we use for video is Jitter (Max/msp) while the one for audio is Reaktor. Coding is was an important aspect of making Rotor because we started from a conceptual framework within which we wanted to work. We were thinking of the idea as described in the previous interview and on the site with the with all the

camera's and samples. The only way to see and hear the results of this concept was to program it ourselves. After a bunch of versions we arrived at where the work is now, but with each version there has been a evaluating stage, where the resulting image/sound was analysed and possible changes were tested, things re programmed, programmed differently to get a certain result,...In that respect, software like jitter or reaktor allows for relatively quickly building a test-program to see the result of a concept, a kind of sketching.



Sara Tirelli: The practice of the Live cinema is spreading during last years and arguments such as the real time generation of audio and video and interfaces to control this interest the insiders in this moment. However, it seems that the limit of this performances is the immobility of their presentation. Many times the artist behind its computer seems

controlling its email and something pre-recorded seems being projected on the screen. Which is your opinion?

Boris: In a lot of Live cinema performance is a bit like a cat watching television. The cat sees the screen but doesn't go behind it. You cannot see inside the computer so in that way it's important to somehow explain the system where you are working with or to have a kind of exposure of the system.

Brecht: There is a plan to also make an interface and make a more performance kind of thing or basically

just make a physical object which represent the rotor which you can spin around in every direction and move so the relations between the object and the system becomes apparent on the screen.

www.rotorscoop.net

www.rupture-online.net

www.live-cinema.org

www.wormweb.nl/nieuws.php?request=nieuws&item=&id=73

Murcof, The Possible Dialogue

Pasquale Napolitano



Murcof is like his music: a concentrate of classicism and modernity, quiet and tension, maniacal precision and tendency to the *laissez fair*. Murcof real name is Fernando Corona and he was born in Tijuana (Mexico).

A Murcof's concert is never a banal experience, and frankly this state should be enough to define him as one of the greatest electronic musician in circulation. His third album *Cosmos* is coming in the first months of the 2007 always produced by Leaf . I had though the privilege and the pleasure to listen to some of the tracks at the Club to Club festival in Tourin and at the Cinematic in Brussels . Murcof confirms his indisputable talent and his compositional intelligence in searching a deeper and more effective dialogue between the

experimental electronic music and the classical music, or better the electro-acoustic.

The efficiency of his musical formula reside in this dynamic contraposition and reached now a new maturity and a deeper penetration. From the first *Martes* to *Rimembranza*, the equilibrium between the different parts of the composition, the autodidactic precision and the obsessive cure of the details, the atmosphere of the sound both sweet and majestic, the complex equilibrium between silences and samples: all this makes him one of the key figure of the modern evolution of the electronic educated musician-composer. We consider in this whole also his parallel project *Terrestre* , musical side of the bigger project *Nortec* , collective of Mexicans musicians, dj's and graphics, that goes on with the same efficiency even if it is not so cuddled as at the start.



Murcof is the living example of the possible dialogue between the “high” electronic music and the techno one, with his collaboration with musician of every kind, his way to write and realize music, his compositional intelligence, even in its autodidactic and uncultured form. A cocktail of quiet explosion, that I had the pleasure to meet and interview in the occasion of his live audiovisual set at the Cimatics festival .

Marco Mancuso: Fernando, you have always been intentioned to create, with your music, a bridge between the audience and your performance. I’d like to ask if in this new audiovisual project based on Cosmos music the images are important to reach this aim.

Murcof: The images can both help and obtain the opposite effect. In the public there are people who don’t need images at all, they simply close their eyes and give their own vision of the music. At the same time, some others need to receive from the artist a more complete concept, both on the video and sound side. They need the images to complete the music, in order to capture the entire idea that inspired the artist.

Marco Mancuso: Do you think that when you produce music, you write in

order to involve the public?

Murcof: I never think to the public. I think the most efficient way to involve the public with my music is to be satisfied of my music myself. You can definitely hear when a musician works in a different direction, when it thinks to the public, when it has commercial interests. You can clearly hear it.



Marco Mancuso: Since your debuts, you’ve been involved in the creation of a bridge between classical and electro music, between the warmth of the acoustic instruments and the coldness of the digital. How does this tension work during this moment of your career?

Murcof: When you’re done with a track and you’re happy of what you did, only after that you reflect on what you’re doing and what direction you’re following. Now I want to create this mix of classical and electronic, trying not to hear the two as separate elements, so that the acoustic sound

can effectively combine with the electronic one.

Marco Mancuso: Did you study music in the academic meaning of the term?

Murcof: Only a little bit of piano and cello, but long time ago. I come from a family of musician and my father can play lot of instruments, he was a member of the Buncho Records in Tijuana . I've always been surrounded by music, even the non electronic. My father bought a disc of Jon Santos interpreting Bach and one of my father friends gave Oxygen by Jean Michel Jarre and this is the point where I started with the electronic music.



Marco Mancuso: Did you ever used acoustic instruments or collaborate with classical musicians?

Murcof: Well, I worked with Francesco Tristano who's a classical pianist, who revisited Berio and Frescobaldi in a techno version: he's from the classical

world, we still have some projects together and I've helped him out producing his album. We're preparing the material to play a couple of concerts, with a pianist from the Rami Khalife , Lebanese.

Marco Mancuso: You have an approach to music that reminds the creation of soundscapes . Have you ever worked in a soundtrack and what do you think about the live cinema projects?

Murcof: Yes, a couple of nights ago i did the live soundtrack at the Cinematech for the movie Metropolis and in Mexico City I did something similar for a Mexican film. It's live in the sense that I'm there physically, but I obviously prepared everything before, so you cannot talk about real live cinema. I also worked in original soundtrack: La Sangre Iluminada , by Ivan Avila, a beautiful movie that will be hardly reproduced in the cinemas, a real metaphysical drama.



Marco Mancuso: As Jodorowski movies ...

Murcof: In fact he's called the new Jodorowski, he has a lot in common with him. I loved working with him, he's so surreal. It is completely different for a musician to work in a movie. The film evolves with the images: when you are a musician and work with the images, they are your last thought. When you work in a movie, images are a real external input and your music must evolve in relation of them.

Marco Mancuso: Last question about

your new project Cosmos. What does it have differently from the past, which are the new direction of your music?

Murcof: All of my works reflect a precise moment of my life. For example the first album correspond to the birth of my son, the second to the death of my mum, this third is the move from a continent to another, as I recently moved in Barcelona and my interpretation of life changed. Cosmos is a celebration of our existence, of the universe: we must see beyond the skyscrapers around us, look above, look the star and the sky.



Marco Mancuso: Do you think the music reflects this approach?

Murcof: I hope so, it would be amazing. I played some tracks the other night at the concert and the atmosphere was perfect anyway I never think too far in the future, talking about my music and what it will be in ten years for example. I try to think time after time, as composition of events that can change your way to think and even approach the music. I dislike making programs, most of all in my music, I'm free as it is.

Marco Mancuso: In the electronic

world there are several musicians in the academic meaning of the term. Real composer. At the same time, there are other electronic musicians objectively appreciated even in the academic world, as they want to open the dialogue between this two world . What do you think about this type of approach and how do you feel as they consider you as a composer?

Murcof: I don't like this type of programming in my job, I like to think at it as a consequence of my way to approach music. It is a perception from the outside, a consequence, not a tendency to be recognized as a composer. The most important thing is your music, the composition, the technique you use, no matter if classical or technological. In any case I don't like thinking at the music as divided by etiquettes. In the end music is music and it must considered music in my opinion.

www.murcof.com/

Eco-sustainable? Off-corso

Miriam Petruzzelli



Nowadays eco-sustainability is a very important and concerning subject. Everyday we are kept on alert by the media and their worrying news about dangers deriving from the traditional exploitation of our ecosystem that in 2050 will become unsustainable.

Trading, finance, diet, architecture, fashion, and tourism: by then, eco-sustainability, a concept between fashion and life philosophy, involves every human aspect. This concept arises anxieties and catastrophic post-industrial concerns, but also the hope in feasible development opportunities new materials, technologies, resources and policies can represent. For instance, the world's first sustainable dance club, Off Corso , in Rotterdam , the Netherlands , is powered by dancing: Springs beneath the floor capture

motion energy to be converted into electricity.

The club presented last 14 th October by the Dutch section of the movement Critical Mass is a cooperative project between Enviu, an international organization promoting sustainable entrepreneurship and Döll-Atelier voor Bouwkunst , a Dutch architecture firm, which developed the technology. This club is aimed at “connecting enjoyment & lifestyle to the brand new ecological sustainability ideas”, i.e. responsible enjoyment. This represents a clever and ironical way to take advantage of our energies.



The dance floor is suspended on sophisticated crystals that produce

piezoelectric energy if compressed. Impulses are thus conveyed toward a generator that covers all requirements of the club. Space interacts with hosts too through the walls changing their colour according to temperature. The scheduling is very appealing too, there are clubbing and cultural-digital exhibition such for example the Dutch version of the well-known Resfest .

Off Corso tuttavia sembra già aver aperto la strada a quella che ben presto potrebbe diventare molto più che una trovata originale. Sono infatti già in molti a studiare le possibilità offerte dalla trasformazione di movimento delle persone in energia elettrica.



For instance in The UK, Clair Price, director of the Facility Architect , in

collaboration with the Hull University , is projecting a chair to harvest human vibrations. This project, according to the Architect, is aimed at “convert at least 50% of 6/8 watts generated by every person on a chair”. Furthermore, until the end of this year Facility Architect will present the outcomes of engineer Jim Gilbert’s project. He wants to fit some underground station floors with heel-strike generators to harvest the energy from people walking across it. This power output will then be wired back to provide the lighting within that building. So the 34,000 commuters who pass through Victoria underground station at rush hour, for example, could theoretically generate enough energy to power 6,500 LED light fittings.

Feasible projects and science-fictions visions men like non-stop energetic supplies. Did you imagine your future like this?.

www.off-corso.nl/

www.enviu.org/index.php?id=38

www.enviu.org/cm/cm_index_site.html

Cimatics, The Relation Between Form-frequency

Marco Mancuso



Some weeks ago in Brussels took place the Cimatics festival one of the more interesting European appointments for those who are interesting in electronic audiovisual experimentation.

Organized by a little group of experts Nicolas Wierinck, Sam Vanonverschelde, Jurgen Van Gemert, Bram Crevits, Arne Depoorter, Pascal Courtois, Geoffroy Delobel, Jerome Frank, Frederic della Faille, tied also to other cultural realities of the city such as the Media Ruimte gallery which hosted a little but very important personal of our Limiteazero (that is Paolo Rigamonti and Silvio Mondino) the Cimatics didn't disappoint the

expectations hosting a rich programme of performances and of audiovisual installations based both on the electronic dialogue between sounds and images and on the strumental and cinematographic relation between the two components. Cinematics is, to be honest, maybe not everybody knows this, one of the first European festivals to have undertaken the path of the mixing between the more experimental wing of the "higher" audio video research and more playful and mostly tied to a diffuse pop electronic culture wing.

The programme of the Cimatics 2006 reflects also in its way this type of comparison. Divided in two auditoriums inside the beautiful and central Beursschouwburg, Cimatics has seen in the sector of the theatre the most cultured and difficult audiovisual performances, while in the area underneath the video club occurred the most club and amusing project, tied, if we want, to the binomial djing and vjing.



Many projects were presented surely the most effective one there are the at this point tested Blindscape of Scanner+Tez, the mixmedia performance of Ryoichi Kurokawa, the always involving live set of Murcof, Rotor of the Boris & Brecht Debackere brothers, the crazy micromusic live set the French Gangpol und Mit and the minimal noise concert of the pair Floris Van Hoof + R.O.T. (K-RAA-K)3. There are many doubts on the new project Art of War of the light Surgeon, maybe a little bit pretentious in its concept and however not so effective like other project of theirs and also on the waited German Incite with their very while How Machine Dance. The audio video projects not based on the electronics were instead very interesting: from Kilimanjaro Dark Jazz Ensemble to Arden ; Cinematics shows its interest towards every barriers of live integration between sound and images, even if they don't come from the more properly digital area.

The installations in the lounge area were also interesting, from Spray of Cartsen Nicolai to FF Series of Telcosystems, from the Multimedia Library to the presentation of the new book of the D-Fuse entitled Vjing + Audio-Visual Art, this project openly is to reconsider and I hope to have the opportunity soon to discuss it with the direct concerned people. We speak of this and much more with Bram Crevits, theoretical object and one of the organizers of the festival.



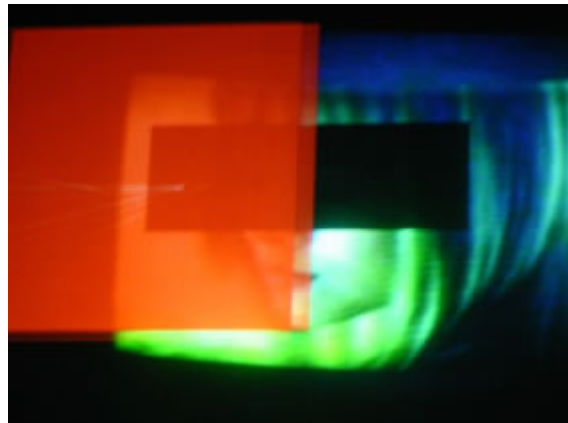
Marco Mancuso: What are the feedbacks of this edition of Cimatics? What were the objectives of this edition and what are the differences with the past editions?

Bram Crevits: The aim of this edition of the Cimatics festival was very simply: to reach wider audience with a programme which should remain high within quality and to go on with the development of the function of platform of the Cimatics. During the

festival, the Cimatics offers to artists, promoters, journalists or fans the opportunity to meet and to exchange ideas, to make projects. This is an essential function of a festival and it is the only way to help and to support really the scenery of the live audio visual art. In the whole history of the modern art, the dialogue and the discussion showed this potential: the crucial developments in the modern history of art was always born not only from the controversial work of the art in itself but also from the writings, the articles, the theories, the fights in the café and the love stories. Especially in the science of the audio video, where there are artists and participants from the more different backgrounds, from the programmers of PCs to graphics from classic musicians to performers, we think that this is even more important.

This is what the digital culture brought us and therefore what the Cimatics tries to express: the connection among complete different worlds. This seems to be a merely conceptual point of view. But we try to make it real with Cimatics: with the connection between audio and video. This concept isn't limited only at digital projects and this is an advantage: Cimatics isn't, in fact, a multimedia festival in the classic sense of the concept. We have an opening which allows us to involve also the analogical world for a

structural approach to the digital revolution. And when we talk of mixing different worlds, the last and more important way is to mix the analogical worlds with the digital one and vice versa. Part of our aim is thus to draw up these people and this year it goes very well. Regarding the quality of the projects I think that artist such as Ryoichi Kurokawa, Gangpol und Mit, Floris Vanhoof & R.O.T. or Incite, or Scanner/Tez, Murcof, only citing some names, cannot be discussed at the moment.



Marco Mancuso: What differences you note between the current electronic audiovisual and the past (also recent when you started Cimatics) performances? According to you how is this world changed over the last few years and what do you wait in the next years?

Bram Crevits: Now we are working at the fifth edition of the festival. It's difficult to speak about a gradual

evolution. First of all because it is a very short time lapse and second because what we see now is really so much. It is a very chaotic area, almost impossible to point out a possible evolution. This vastness inside the world of the live AV is in part due to internet: the audiovisual live isn't something new (I wrote in this regard a text titled "the roots of vjing in the last book of D-Fuse "Vj: Audio-Visual Art + Vj Culture") it exists since many years, maybe centuries, but the presence of internet permitted surely the growth within projects and performances.

People can easily find the software to compose sound or video or to create their software to combine audio and images; they can meet other people in an increasing number of web sites dedicated to live audio video, to vjing and so on therefore if we want to speak about revolution, I think that we must underline the technological one. Technology evolves very quickly and is becoming more and more available opposed to the real evolution which we want to see, tied to the synaesthetic audiovisual language. Every language obviously needs its time to evolve or better the teaching or the development of a language needs time and it is a slow process of attempt and mistakes, of experimentation. It is such as the methods for learning of children who need to play to learn. Cimatix wants

therefore to offer this in the field of the audio video and in a wider way to the new Medias and the digital culture.



Marco Mancuso: What do you think about the recent attention of the Medias, of the private companies, of the institutions and of the wider audience for the projects of artistic audiovisual experimentation?

Bram Crevits: Yes, you have right, but I want to clarify that having the attention of the Medias or finding companies which wants to support Cimatix is still hard for us. We take only a little support in comparison with what the traditional film festivals obtain. Also the pure festivals on the new Medias seem to have easier channel at the moment. The live audiovisual art and the vjing belong at a darker area and in this sense for us it is more difficult to find funding.

Marco Mancuso: The multimedia projects can be considered as the

most modern form of the pop culture of the western world maybe more than the artistic avant-garde which address to a niche of “experts”. What do you think about this, do you agree with my sensation?

Bram Crevits: Do you perceive the Cimatics? I can imagine that it seems so and it is surely our aim to cross the limits. But we don’t want to think only within a struggle between “high art” and “popular culture”, we want above all stimulate a cross-over among these two worlds. At the Cimatics for example we have on one side the performances in theatre of a certain type, for a seated audience maybe more experimental, on the other side

we have the video club with a more playful place such as a club with a more dancing-drinking-standing-talking-kissing audience. In comparison with the past years, we sell now only one ticket which gives access to both the programmes. And when we plan the programme, we don’t hesitate to meet the needs of a certain audience with maybe more experimental projects than the ones which we give to a dancing audience. You can call it a strategic programme but I prefer calling it illuminated programme. And it works. And then, after all, aren’t we, born in the television age, experts of culture and audiovisual languages?



Marco Mancuso: How it is possible according to you, today for the festival, the editors, the promoters of the world of the electronic art, to continue and to implement the dialogue with the experimentation world and the contemporary art (I mean the museums, art galleries and cultural institutions)?

Bram Crevits: This is a good and difficult question. How it is said, it's important to maintain contact with a wider audience. But the world of the contemporary art offers at the same time an important tradition of reflections, which combines the electronic projects with the history of art with philosophy and also with sociology. This is as much important and I think that the only way to draw closer or to get in touch with this world is to encourage the reflection from the interior. However my main interest isn't to push the dynamics of the popular culture in the so called "high art" but I want to concentrate

myself on the connection between the experimental live AV and the mass culture represented by the middle companies and by the science.

The vjing were influenced in large part by the contemporary art, but it doesn't mean that the television was influenced by the vjs or by audiovisual projects. This is a missing and essential link in the modern and global western society. It deals with ethics, with giving recognition to the visions coming from a cultural and humanistic point of view. Instead of making new audiovisual Medias only on the basis of business strategies develop, we need maybe an artistic-cultural approach to this development, which gives priority to the medium itself. Think at the concept of economy of the information and at the important role that the creativity will work in the short future of the European economy as material of start such as the steel did in the past.



Marco Mancuso: In conclusion, you are bound to other realities of the city, such as the MediaRuimte. How is it important for you to work together in the city? What are your possible future projects together?

Bram Crevits: Yes, I think it is very important to cooperate with other institutions. Regarding the MediaRuimte we have a good relationship which guarantees the necessary diversity of the programme. They are experts in a certain field of the art with the new media that is extremely important for the focus of Cimatics on the sound and images. I believe that also the possible collaborations with other institutions in Belgium would be important but we like thinking to Brussels not only

as a Belgian city. Also for the fact that it isn't only the capital of the Flemish and Belgian but also of Europe , when you start to collaborate with this or that institution, this prompts also competitions or divisions with other prospective partners. Therefore we prefer the collaboration with the Foton organization for the music and the electronic Medias. This project focuses on the audiovisual scene in Brussels , but it isn't a competition with other Belgian or Flemish cities. Brussels is an international place, it is the incarnation of the Europe , and so our project is to consider them as a European or international project.

<http://cimaticsfestival.com/festival2006/program/friday/index.php>

Suguru Goto: New Perception Methods

Motor



The Milanese meeting with Suguru Goto at the end of November 2006 (on the 27 th concert at Teatro Arsenale , organised by the Federation of electronic music in Italy and the day after the workshop at the Accademia Internazionale della Musica) showed the subtle charm of this artist (Digimag devoted an article to him in its 12 th number with an interview by Elena Vairani: <http://www.digicult.it/digimag/articole.asp?id=312>).

I could follow both moments in Milan , but I would like to analyse the workshop in particular, as the more informal and relaxed meeting of the second day proved to be a further key to understand not only the technologies used and explained, but, especially the path of the artist. Suguru started his workshop with a

technical description of SuperPolm, a sort of controller violin which is mute, used for interface gathering the performer's gesture to guide sound generators (defined in MAX -MSP). The “violin” shape, the resistances variable to the touch, light switches, pressure and position sensors are used for communicating the musical gesture.

With BodySuite, instead, the tool becomes “wearable”, the gesture is no longer simply musical (you mustn't forget that Goto is a composer for formation and member of the academic school Irkam in Paris).The score of sensors trace movements: the corners described by the performer's body. Suguru says it isn't enough to make of it a dance, even if a dancer could use it and pilot sounds and images.



The performer through this movement explores for himself and the spectator too a series of worlds and places. More than narrating facts or emotions, his attention is focused on making the perception of those places possible. The fact of not focusing on emotion is not turning towards the “not human”, but it is a Zen approach through perception (at the end of ourselves). Image and sound are not in descriptive and rigid relation to gesture. Often relations are shifted in time, for instance through slow entanglements on sounds. The

ambiguity of those worlds constitutes its charm.

Suguru Goto 's work isn't free form, chaotic, but it uses tension between the project structure and indeterminacy related to the player and the answer to synthesis algorithms. In SuperPolm is visible the gesture the performer uses to select scenes (to be meant even as a group of audio and video synthesis algorithms) in different modulations. The performer, in the case of BodySuite, doesn't know the code logics, but it explores and learns from experience.



Suguru isn't very interested in technical development. On the stage he brings with him what is strictly necessary: laptops, some control pedals, an old analogic-digital interface IRCAM. There is much more in many not professional DJs 'bags. The tool is necessary as exploration tool of new perception ways. Perception means to be there and perceive through the senses, not only through hearing or sight, a reason more why Suguru isn't interested in recordings (in fact he doesn't issue CDs).

The passage to robotic music occurs through a paradoxical inversion: the gesture becomes controlled. Chances change. Suguru, the composer, is fascinated by the possibility to conceive and accomplish "inhuman" scores, difficult to be performed by musicians. A robot's ability to repeat the same gesture with the same intensity for hours and days, the possibility to follow particularly

complex scores, even rhythmically, opens a further space to research.

Even human perception is influenced by it. The mechanical repetition is mechanical just in the generation, but then the listening changes with time. Zen influences evident in this passage, but even bio-electronic and neurological knowledge confirm this intuition (but even rave experience has this component in the mysticism of tr909).



In the recent works, instead, tension originates from confrontation. The body becomes "augmented body" or "virtual body" ; the performer is sometimes guided by the machine, even mechanically (as in some works by Marcel Li Antunez).The show is never narrative, but it moves through these energies, tensions, trying to understand where are, if there are, limits. At the end it is a problem of identity, of definition of the limit between human and not human.

To explore new spaces tools are needed (not just hw-sw): the second part of the day was devoted to an introduction to Max-Msp, Suguru's favourite development environment (and by many other experimenters). The idea at the base is that this development environment allows the creation of virtual instruments. Normal commercial audios sw (Logic,

Cubase, Ableton Live) actually follow rigidly some paradigms, precise ways to conceive sound and music. Environments which persons like Suguru are undoubtedly not interested in.

<http://suguru.goto.free.fr/>

Globus Medicus And Medical Ediology

Gigi Ghezzi

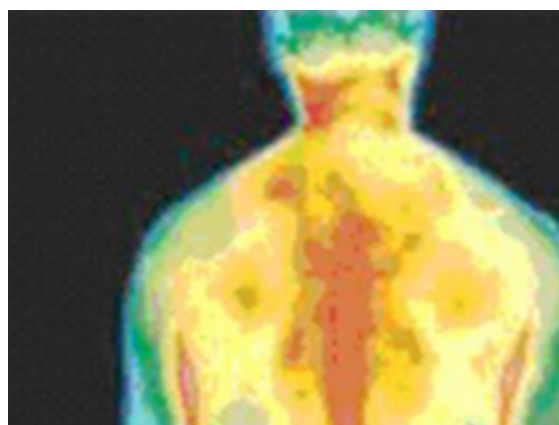


During the meeting of the **Radiological Society of North America (RSNA)** in Chicago from the 26 th to 30 th November has been presented the new system Globus MEDICUS (Medical Imaging and Computing for Unified Information Sharing).

It is essentially a grid computing system applied in medical ambit. The *grid computing system* is in a few words the coordinated and distributed use of a huge quantity of servers and databases that, thanks to a strong interconnection, work together as a unique computer, going over the pikes of work, the economic, mnemonic and energetic costs. A technology considered by the M.I.T. Technology Review as one of the tenth who'll change the world.

In particular, the Globus /MEDICUS

allows radiologists, doctors and oncologists, but even researchers of 40 North America hospitals to share and enrich a database of radiological images of child diseases such as tumour at different stages. The principal aim of the project is to offer the possibility to recognize and immediately operate in case of cancer, as well as stimulate an ulterior diagnostic collaborative practice between the doctors.



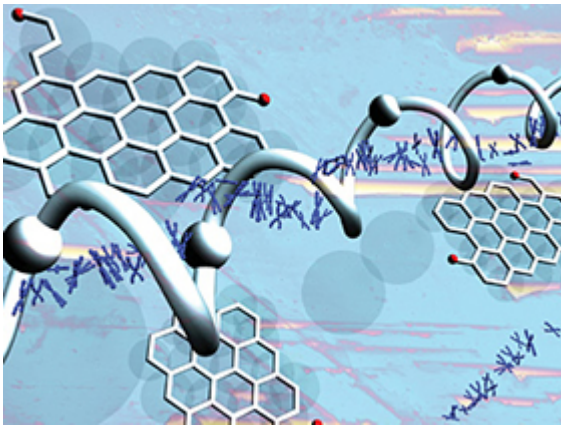
The Eurekaletter.org newsletter (the most important in the scientific ambit), going back to the statement of Stephan Erberich (computer programmer of the USC Keck School of Medicine and director of the Functional Imaging and Biomedical Informatics at the paediatric hospital of Los Angeles), has properly titled the

news as “Breaking the medical image communication barrier”: thanks to the Globus/Medicus the doctors will finally share medical images instantaneously, internationally and with a good protection of the privacy.

The *grid system* realized in medical ambit is just the last of a series of applications already used in different sectors, such as the technological research and the commercial communication. The system of open-source images has been developed by the USC Viterbi School of Engineering’s Information Sciences Institute (ISI) in collaboration with the

Argonne National Laboratories (ANL) , while the electronic standard format has been developed by the committee Digital Imaging and Communication In Media (DICOM) .

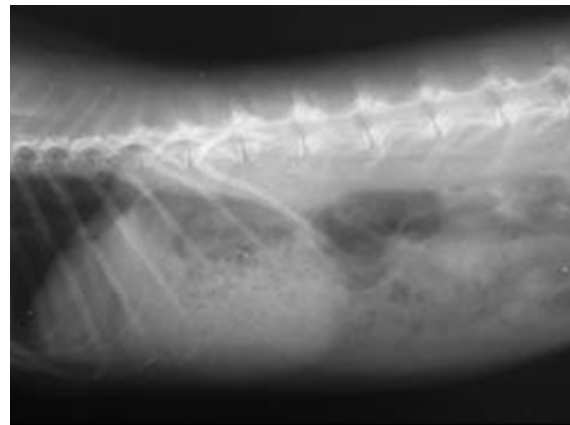
The system is on from the September 2006. The cost for a “grid gateway” is ridiculous, in the order of the \$1000, and allows upload and download operations with a large band. The problems between the initiative and its opening are intuitable: not only technological, but primary of privacy, administration and law. The anonymity should be guarded, most of all because of the sensitive age of the patients.



Although the thousands of reassurances, the project raises some doubts about privacy (the profanation of the body, the violation of the ontogenesis and life?), but we must remember that the phenomenon of the medical images sharing is not a new and unfruitful practice in the scientific ambit. It has a long communicative tradition that the historical of the science Renato Mazzolini has defined as “Non-Verbal communication in Science” and it allowed the science to find resources from the canon of the artistic representation, reinforcing the social role of art and science under the protection of the “scientific concept” (Renato G. Mazzolini , *Non-verbal Communication in Science prior to 1900* , Firenze : Olschki , 1993).

Mazzolini finds that non-verbal communication of the e under the “ce under the c” nthe artistic representation, enforcing ni has defined as ” standerd tors, such a in

six practices: scientific instruments, models (e.g.: planetary system), scientific illustrations, classified collection of natural objects, museums and expositions and conventional graphic representations (e.g.: diagrams or symbolic artefacts).



Inside the same volume, we can find a contribute of Andreas- Holger Maehle by the pregnant title: *The search for Objective Communication: Medical Photography in the Nineteenth Century* . It's amazing to see how the typical problems of digital images were already present in the scientific community of the 18 th Century, when the invention of the tool developed the photographic practice for scientific aims.

I'm talking about the anonymity problem (once called “violation of person sanity), the representation conventions, the “retouch” of the images and their filing. Even if the system of distributed intelligence can

nowadays offer an increment of the connectivity, I had the possibility to underline in other articles how they should work on possible systems of long term consultation and storing.

<http://dev.globus.org/wiki/Incubator/MEDICUS>

Victoria Vesna's Interactive Experience

Silvia Scaravaggi

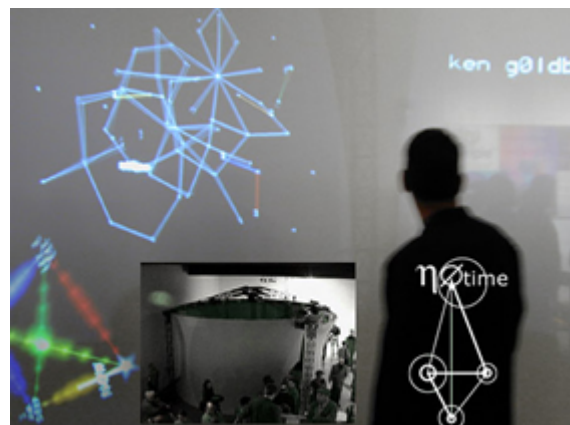


Victoria Vesna (1959, Washington D.C.) is an artist, a lecturer, and the chair of the Department of Design | Media Arts at UCLA, School of the Arts and Architecture . Her work can be defined as experimental creative research that resides between disciplines and technologies. Since the '80s she has been exploring digital and virtual worlds and the relationship between art and science.

New realities are generated by the meeting among artistic, humanistic and technological disciplines. Victoria Vesna is also the Director of the brand new UCLA Art|Sci Center and of the UC Digital Arts Research Network . She realized 16 personal works, she exposed hundreds of collectives, she published more than 20 researches and she has been participating in various conventions for years. She has

an extremely strong and dynamic but also rigorous and creative personality. Her research is mainly aimed at exploring the relationship between art and science in an innovative and appealing way.

Victoria Vesna always works with researchers, artists and scientists. She recently collaborated with the scientist James Gimsewski (Feynman Prize in nanotechnology in 1997, Physics Institute Duddell Prize in 2001, elective member of the Royal Academy of Engineering) with outstanding outcomes.



Silvia Scaravaggi: I would like to point most on what are your project nowadays and the way you are working on them. Talking about your recent activity on art-science and

nanotech, how you and James Gimzewski started your collaboration? Why did you choose to go deep inside this matter?

Victoria Vesna: In 2001, I was co-organizing a conference called “From Networks to Nanosystems” with my colleagues from the UC Digital Arts Research Network (UC DARnet). Each campus had one lead person who was in charge of creating special interest panels I organized a panel of Nanotech and Culture. My interest stemmed from studying natural systems and form, more specifically the work of Buckminster Fuller . Through that exploration, I came to find out about the discovery of the third carbon molecule, the buckminsterfullerene, or buckyball. I read a fascinating article by Donald Ingber about certain patterns reappearing in natural systems and the tensegrity systems where this molecule was brought up again. Then I found out that the microscopes they use to study molecules are not optical but “feel” the surface and then translate the data to image. This, in addition to the idea of building ‘bottom up’ rather than ‘top down’ is revolutionary and I found it very exciting.

Asking around UCLA about people who are doing interesting research in nanotech, I was pointed to a new faculty member who recently arrived

from the IBM lab in Zurich , James Gimzewski. I sent him an email asking if he would join the discussion and he immediately responded with enthusiasm. He gave a very inspirational talk to the very few people present, because at that point many did not see how nanotech would connect to culture or even know what it is. We continued our dialogue and I started spending time in his lab and he in my art studio. It was not long before we wrote a manifesto and started working on creative projects. In 2002, we premiered *zero@wavefunction*, a projection installation that allows the audience to manipulate the buckyballs with their shadows. The following year, we led a large interdisciplinary team in creating a large-scale exhibition NANO, that included nine inter-connected installations at the Los Angeles County Museum.



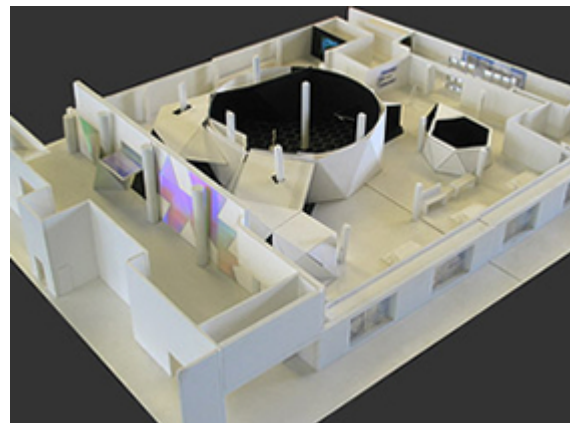
Silvia Scaravaggi: Main themes in your

exhibitions connect art, science and (nano)technology. They are also closely connected with human and biological aspects: the identity, the feedback, the network in a real and digital environment, the sensitive space. You studied a lot this kind of aspects. You create digital networking situation, and on the other side you make it real, setting up interactive exhibitions. Which kind of reactions you got from the audience in both these situations?

Victoria Vesna: My goal is to create an experience, and working in physical space is very different from the online space. The ideal situation for me is when these connect and inform each other – in other words, when online audience influence the physical space and there is a relationship in the experiences. I do not see one more real than the other, they are both part of our reality and I have always tried to make that connection. Of course the interaction in the physical space has a completely different relationship to the space and time. Most people spend only a few minutes looking at artwork in museums, interactive to static. One has to take that into consideration when creating the work. On the other hand, online audiences can spend many minutes, hours of focused time online and, once again, one has to think about this when developing the work. In both cases, I am interested in

developing layers of meaning, but access to these layers are very different. N0time is a piece that was very much about this – the physical installation was very sculptural and networked and the online piece was a networked screensaver that you can still download and work with.

<http://notime.arts.ucla.edu/notime3/>



Silvia Scaravaggi: Your research is also strictly connected with mind, health. I'm thinking about "Nanomandala". Which kind of aims are you intended to reach?

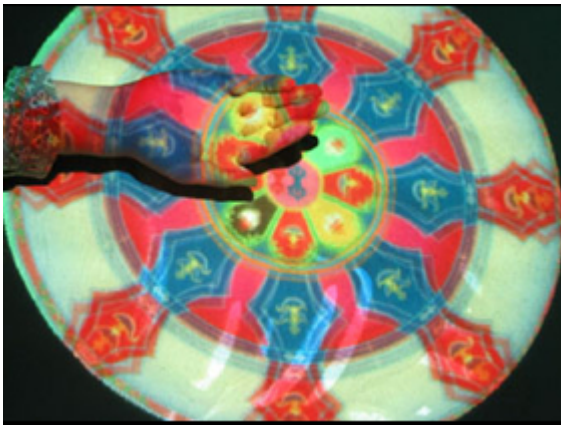
Victoria Vesna: It is not unusual for an artist to be concerned with the body and the mind – this is our territory traditionally. The difference is the media we use, the time and context of our contemporary living state. Although I like to go deep into the subject before delving into a work, I am interested in creating an experience that is inspirational,

aesthetic and leaves one wanting more, asking questions I take large amounts of data on a subject that I ingest and try to simplify it and at the same time layer it, so that one can approach it from any angle and take it on any level. Ultimately, I like to think of my work as poetry in motion. Or, maybe like being a lead singer in a band since most of my work is very collaborative.

Silvia Scaravaggi: You did a great work on knowledge people can reach through interactivity. They can discover more of their lives, bodies and minds. Is there an ethic behaviour on that? How far can you go on this aspects? How far can go art and

science on that?

Victoria Vesna: There is definitely an aspect of ethics and I am approaching this subject very consciously these days. The ethical questions are less about the work itself, and more in relation to how one develops the work in collaboration with scientists. This is because the science world is very much linked to corporations, pharmaceutical and defense industries. The question I ask myself is where does an artist draw the line and how does this relationship impact the work that the audiences experience? In the end, it is critical to keep examining oneself and in particular the intent.



museum is that they never had a wider spectrum of audience before. We had babies playing in the sand mandala, monks praying, intellectuals discussing the scientific visualization and teenagers throwing a rave party. This is the potential of an artist and scientist coming together, taking a risk and introducing the unknown as an experience, an art form, not a lecture.

Silvia Scaravaggi: Has technology its own intelligence? Why interactivity is fun and functional? and why is it attractive?

Victoria Vesna: We are part of a larger intelligence and if we invest our minds, as we do, into technology, then it is what we declare it to be. Personally I think that technology is there to help us do our work and reconnect by allowing us to process large sets of data, create interactive projects and most of all realize that we are all part of a global network. This was there all along but technology is helping us see it through our use of it.

Silvia Scaravaggi: Talking about NANO, which seems to be the biggest project to make more accessible and understandable the world of science and nanotechnology, which feedback did you get from it?

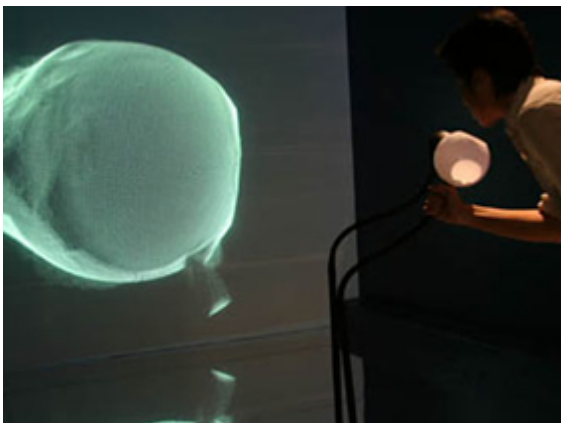
Victoria Vesna: Perhaps the most amazing feedback we got from the



Silvia Scaravaggi: About Italian reality, we had some interactive experiences giving enhancement to interactivity. You also had some Italian experience, I think about MACRO conference "SHOW & DISPLAY", and Studio Stefania Miscetti with Nanomandala. What you think about?

Victoria Vesna: I think Italy has the greatest legacy in art and science with Leonardo Da Vinci. Even the most important journal of art and science, formed in the 60s by astrophysicist Frank Malina is called Leonardo. The

difference is that now we can be like Leonardo by collaborating with people who have scientific, mathematical and other skills and most of all, interact with our audiences who give us feedback in real time. Actually, I have even more experience since this summer I had on waterbowl in an exhibition at the Museum in Trento (MART) and then fluid bodies and nano mandala were part of the Art and Science exhibition in Benevento . The Italian audience is very intellectual and passionate and there is not much more an artist could ask for.



Silvia Scaravaggi: The birth of Art|Sci in 2005, could be an important example for Italian institution as a way to pursue and promote research. Why Art|Sci is important?

Victoria Vesna: The relationship between art and science has always been important but now that we use the same computing tools, we are

able to work together, exchange ideas and create something in between that is about creative, innovative thinking. Scientific innovations change our reality and artists have always been agents of change and portraying reality in new ways, pointing to new visions, potential dangers. It is also important for artists, who have training in communicating with the public to dialogue with scientists who can become too specialized and often disconnected from the public. Finally, with the new sciences emerging, nano and biotechnology for instance, even scientists need new ways of thinking and it has become really important to dialogue with artists who are always exploring consciousness. In the end, we live on one planet, and it is endangered by wars, greed and overpopulation. Environmental issues become critically important and everyone needs to get involved with whatever their expertise is. Water is the Oil of the next century and raising consciousness about it is really important, encouraging scientists to research ways to deal with the pollution is also important.

Silvia Scaravaggi: What are you featuring with the Art|sci for 2007? Do you plan to be in Italy ?

Victoria Vesna: We are continuing work on the communication system for the Katrina survivors (this is led by activist designer Henri Lucas) and I

am developing an event around Nikola Tesla. Also, I am teaching a class that will be open to the entire campus called Art , Science and Innovation. The Art Science center is modest it has two small, identical spaces one in the Art building and another in the new California Nanosystems Institute building. There will be a streaming camera on each side so that science will always be present in art and art in science Water bowls are going to Spain in March and Zurich in July, so I will be in

Europe and of course will stop by Italy and say hello to my many friends there.

<http://ucdarnet.org/projects/netwrk.php>

<http://notime.arts.ucla.edu/zerowave/>

<http://nano.arts.ucla.edu/>

<http://vv.arts.ucla.edu>

Id-lab, Interaction And Innovation

Marco Mancuso



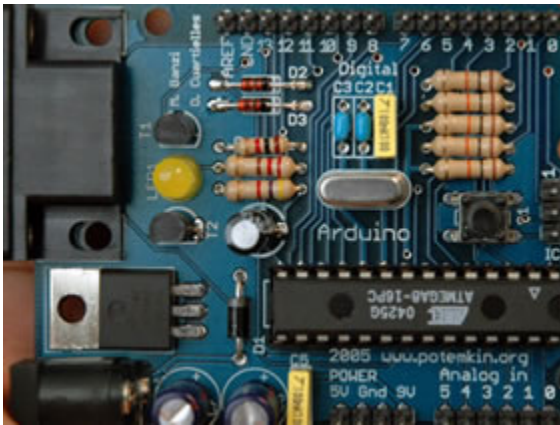
Milan is one of the most important centre of international design. It is the location of meetings and debates of creative realities related to the design mixed with business and show business, as in the case of the Salone del Mobile, a reality that is getting bigger and bigger.

We're talking about Interaction Design Lab that, as the name suggests, comes from a rib of the **Interaction Design Institute of Ivrea** and that, as you can easily understand, loves to work on the experimental borders of the design, through technologies, integrating a certain planning tradition with the most actual tension to the digital. ID-Lab is a workgroup, a study where the most different

experiences of professional people flow into: **Stefano Mirti** , **Walter Aprile** , **Massimo Banzi** , **Gianlugi Mutti** are names that will certainly say something to some of you.

The activity of ID-Lab results more and more evident, most of all during last months, when the organization of interesting workshops on software such as **Arduino** , **Max Msp** , **Processing** called the attention on some artists from Milan, but also professionals or curious nerds, disappointed by the closed didactic offering of the Italian technical-artistic schools on themes such as graphic and digital animation, design, sound and most of all interaction.

It is therefore correct to confront with other centres and schools that operate abroad in this direction, but also correct, in my opinion, to spend some words on the few national realities that operate with merit and conscience of the context in which they're in. So, we had a little talk with **Stefano Mirti** , founder and director of ID-Lab.



two offices: one in Turin and one in Milan . Two deeply different cities, two different way to intend the design. On this tension, we can create tons of things. Turin is an interesting city from the programming tradition point of view, that is no “design” though in the consolidate Milan acceptance. Marvellous!

Marco Mancuso: Can you tell me the genesis of the ID-Lab? When was it born and why exactly in Milan ?

Stefano Mirti: ID-Lab is the spin-off of the Interaction Design Institute Ivrea – www.interaction-ivrea.it . In 2005, when it was clear that IDII wouldn't continue in Ivrea , a group of people (related to the “e1 - exhibition unit) started resonate on another life for the experience under a different form. <http://projects.interaction-ivrea.it/exhibitions/> is the website of the e1. We were making different projects for inside and outside clients, public and private. It was fun and amazing (and it has a particular economic sense). So it became quiet spontaneous to continue alone. ID-Lab was born the first January 2006 (as the last contracts with IDII ended the 31 st December 2005).

Milan is the most comfortable location where you can manage a design business. Actually, we have



Marco Mancuso: You are a group with different professional experiences. How did the team formed and how do you activities develop in the specific?

Stefano Mirti: In Ivrea we spent five years learning how to talk. The designer with the administrator, the software with the hardware. The one who communicate and the one who creates. The quality of the work in Ivrea was from the city, an horizontal system that sees the presence of different people. In the system there's no top or magician or someone more important than another (a reality completely different from the

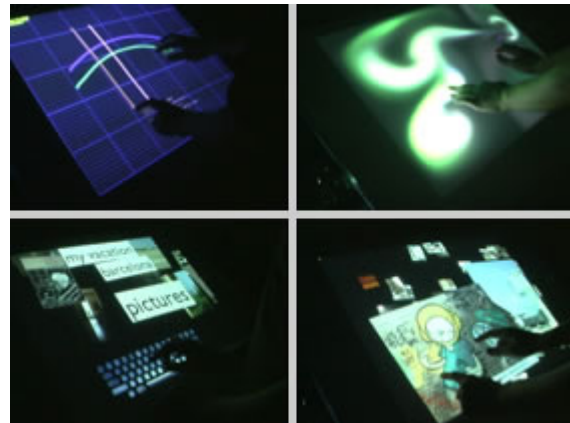
traditional design or architecture, that live in a pyramidal condition). More than a work team, we can talk about structure. There are three different competence : the administration, the design and the technology. The backbone is the administration, the other two collaborate with it according to the different works.

So we never create a theoretically work team. We generally start from the people. Given the competences xyz, we find works or opportunities of that nature. There isn't a pre-built grid folded with competences, rather a group of people that moves in accordance to their abilities. We're always curious and interested when we meet people different from us .

Marco Mancuso: How much the desinence Lab is characterized by your activities? The term immediately suggest a laboratorial suggestion of your activity.

Stefano Mirti: Very much. ID-Lab was born to play with the academic realities. It's been this way in its first year of life, working with different institutions, organizing workshop alone. Now we're consolidating a series of relationship with Naba <http://www.interactiondesign-lab.com/workshop/> . The English "knowledge" is one of our principal activity . As it gives the opportunity to experiment, research, move around

bond and constrictions related to the professional practice. There's another level, referred to the Anglo-Saxon tradition (that we've been exposed to in Ivrea for a long time). In Italy there's a division between who does and who thinks. The mechanic "does", the advocate "thinks". In the Anglo-Saxon world this division doesn't exist, most of all in our area of work. There are people that "do to think" or "think doing". From this point of view, we created a lab, a laboratory, a store, a place by the different experiments.



Marco Mancuso: You organized some farseeing workshop, some that other Italian institutions never even thought to do. How did they go? How did people react? Which are the next?

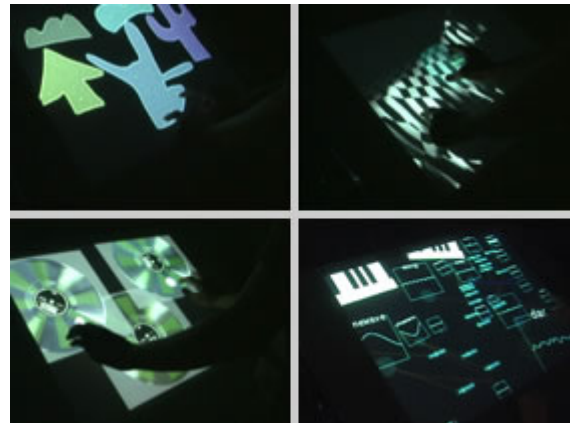
Stefano Mirti: It was an experiment . We tried to see if Milan is able to organize interesting workshop trying to equalize incomes. They were all good (even the economic aspect) and we're starting the next turn, preparing

the third. The first turn saw the participation of forty people in three workshop (lots, even if it wouldn't seem so). People were satisfied, without considering that all of this has a great value in terms of communication. The third turn will have as theme the robotic (hacking an Ikea lamp, turning it into an articulated arm), the cell phone technology (two days to project and implement a program that works on our cell phone) and a third to decide.

Marco Mancuso: Which are the main criteria to choose the workshop and lab themes and how are they financed? Do you have public or cultural funds?

Stefano Mirti: Themes for workshops are chosen basing on the network of people we have access to. We define interesting areas (with the presence of design and technology), we contact different people, we resonate with them, and so on. The workshops are fee-paying. Not a lot, but not even for free (it always seems that free doesn't worth). A modest cost (on the order of 1000 euros) that people interested to this arguments can afford. About funds We had a fund by the province of Milan , but not specifically for workshops. The challenge is to define a format able to live alone. Maybe able to propose in other cities or contexts. From our point of view the workshop is a project as many others,

that implies an initial investment but then must walks on its legs. And it won't, there is something that lacks or doesn't work. We're satisfied, but we'll have more precise thoughts in a few months.



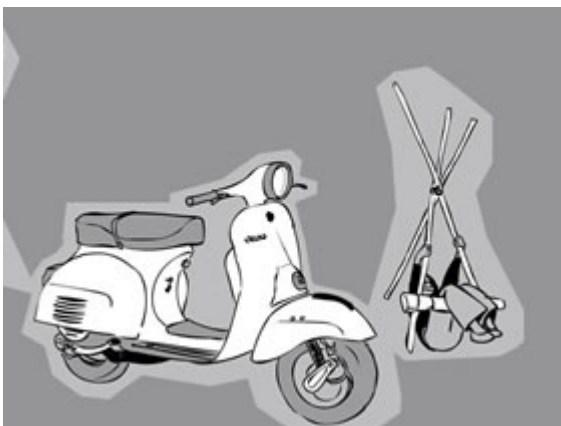
Marco Mancuso: Have you thought to ulterior development project activities or residences for Italian or foreign artists, as other important European media centre?

Stefano Mirti: No. We all love art and know the world of art quite well (some of us truly well). But we do design, that means things with an evident use value. We do not mix the two, generally. We are designers, we do design . The art world functions with completely different rules and usually the union of the two only generate big confusions and disaster. We could talk for days and days about this. But we have a practical nature and referred to particular clients asking for different works. When we

develop autonomous projects, such as the workshops, they have the aim to become a product, something that someone can use, and so on. The artist proceeds in a different way...

Marco Mancuso: What is, in your opinion, the interaction design nowadays through the use of technologies?

Stefano Mirti: Hard question. We could say that, in the 60s the only possible design was the industrial one. Maybe now it's the same. We're moving in a world where the interesting challenge is the interface, the modality of relation between men and machine. When you find a plug, there you find an interface. How are these interfaces? How do they work? I don't care about the shape of my cell phone, rather to send sms in a quick and intuitive manner.



Marco Mancuso: Do you think that the right equilibrium between aesthetical exigencies of design,

programming techniques and interaction man-machine will be quickly reached?

Stefano Mirti: Who can say it? The doubt is not the objective (the equilibrium), rather the term "quickly". We will surely get it, one day, but now everything can think to a totally different adjective than quick.

Marco Mancuso: How much the development of the technologies will influence this?

Stefano Mirti: Nothing. Technologies have always been present and influenced the objects we're using. A paint-brush will give a certain type of writing. When I need to carve the rock with a chisel, I'd probably make signs deeply different from those made with the brush. Every époque has its necessities, its desires. From this point of view there is nothing new. The electric light radically changed the traditional tavern of the nineteenth century. Then the radio and after the WWII the new technologies, the new transformations. What will be the next transformation? Which the new technologies? We do not know for sure, but the mechanism is always the same.

<http://www.interactiondesign-lab.com>

Motus. Essential Return

Massimo Schiavoni



The Teatro Maddalene of Padua , inside the exhibition Contrappunti 06-07 , gave hospitality last 24 th of November to the new video-performance show by Motus , A place [that again] , pièce directed by Daniela Nicolò and Enrico Casagrande from All strange away by Samuel Beckett.

Unique occasion to experience a return, a quiet scenic flavour, no words, no interaction, no place as excess of the installation. The show is the attempt to describe the hall of the death wait., a refection on the representation, a description of the inexistence. A sort of research on actor and bi-dimensional plan lightened by a white light. A white screen and a transparent reliquary at the centre of the scene are the premises of the silent and refined performance, simultaneous and

poetic, where two young actors reside their time between sensual movements and erotic excess.

The accent is posed on the slowness of the action, the human essence, on this play of looks and signs, entrances and exits, blacks and whites, flesh. And then paints with felt-tips and parades synchronized with melancholic pleasures. Invisible container. So here's the sense of a solitary life, imprisoned, immobilized. Black light, white, light again, dark. Infinite words coming from the video, running in the video, the show business has more meanings until our death. Editing, sounds, geometries that delimit. As it is, no veil, no artefacts, immediateness and obsession.



Motus works on Beckett again after ten years. In 1994-5 the company prepared in fact a show, *L'occhio belva*, that made them able to live and transform non-theatrical locations with real artistic invasions. The title itself is a Beckettian definition, the one he uses for the camera and the entire show rotates around this obsession for the look, even if the principals referents were *Quad* and the *Spopulator*. *L'occhio belva* has been an immense act of love for the revisiting of the lyrics, the white period made of "acts without words".

"Azione. Un luogo, ancora quello. Mai un'altra domanda. Un luogo, poi qualcuno, ancora quello. Di nuovo Beckett dopo 15 anni per Ripartire da lì. Pick it up. Ancora le sue scarse parole che ci perseguitano come quella luce abbagliante che invade e folgora. Ovunque. Never see, never find, no end, no matter. Ancora quello spazio vuoto. Bianco. Assoluto. Dove tutto si vede. In cui tutto precipita. Senza alternative. All strange away. Diabolico tentativo di fermare il tempo, di dilatare l'istante del trapasso, definitivo, verso il momento in cui "nessun rumore di respiro è percepibile". Immagina gli occhi bruciati azzurro cenere e le ciglia scomparse. Solo carne silenziosa. Mangiata dallo sguardo. Occhio belva. Che cerca negli angoli senz'ombra. La cinepresa filma indaga entra nelle

pieghe della pelle. Con rigore scientifico. Espone. Così è la morte, o meglio, la caduta secondo Beckett. Precipitare all'inferno dove l'immaginazione muore. Non c'è più visione? O forse il vedere inizia da lì? Stop. Ora decidiamo di tornare su quelle linee - nello spazio di ciò che è già stato - come un viaggio d'Orfeo - sapendo di rischiare - sapendo che potremmo vedere il dissolvimento - il nulla - ci proviamo non cercando il possesso - per lavorare sul Beckett non-teatrale, così essenziale e depurato, occorre essere posseduti. Entriamo di nuovo nelle straordinarie descrizioni di una "dimora per corpi" geometrica fatta di linee e lettere all'interno della quale i corpi si muovono appena, in attesa di una fine che tarda ad arrivare dove l'Imagination va immaginata morta e l'unico assoluto è il tempo che scorre. L'unico modo per sottrarsi al flusso temporale è - (come avrebbe detto Murphy)- "andar via da sé" - sedersi su una sedia dondolo e dondolare - rannicchiarsi all'ombra di una pietra - come Belaqua - l'indolente del Purgatorio dantesco - o lasciarsi abbagliare dalla luce esponendo ogni angolo del proprio corpo a una cinepresa che indaga senza pietà. Così è *All strange away*, la composizione "pornografica" di Samuel Beckett, che non prelude ad alcun paradiso, ".....dove la colpa consiste nel non sapere quale e la pena nel continuare

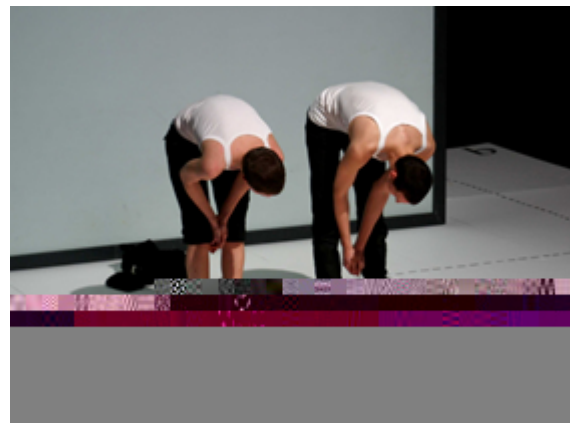
a cercarla...” . L’attore è ridotto ai minimi termini, esposto sotto una luce accecante così “Come è”. Via ogni egocentrismo - via ogni ornamento - ogni inutile parola - solo Occhio e Oggetto. Ecco, l’ Immagine è Fatta, ora... ” trovi un senso chi può” .” (testi di Motus)



The collaboration between Enrico Casagrande and Daniela Nicolò, founders and artistic directors of the company, started in 1990 and produced *Stati d’Assedio* , first independent work, inspired by the homonym text by Albert Camus. The actual name of the company has been given the next year, when they started occupy their selves with Samuel Becket, an author that Motus will deeply explore in different shows and echoes even in the last performances. *Strada Principale* and *Strade Secondarie* (1991 whose name derive from a Klee work) are inspired to him, *Ri-partire da lì* (1992) and *L’occhio Belva* (1995) on whom the homonym

video is based.

The spectacle debuts at the Interzona of Verona , inside a freezer cell 70x30m, made in metal, that the spectator is forced to get through in an itinerant path, between sound and visual installation. The cold space is filled up with hallucinations, where everyone’s obsessions resonate. In this Becketian “purgatory” the eye moves searching for a memory, a sense that probably it will never touch. Emptying, waiting, desolation are themes that fed Motus way. In 1994, the company home accommodate the itinerant show *Cassandra*. Interrogazioni sulla necessità dello sguardo , inspired to *Cassandra* by Krista Wolf .



Catrame (1995) is inspired to J. G. Ballard , science-fiction author, entirely set inside a transparent Plexiglas 8x3m box. In this show ” *the relationship with the space is shattered in rapport to the precedent*

works, the operative area of the body is close, separated from the external ambient by the sides, a sort of isolation cell, sterilized, vacuum-packed, as vacuum-packed is the continuous perception of the world, from the car compartment rather than the TV screen ". In 1997, Motus measures itself in , a six-tracks spectacle that demolish the Ariosto's poem to get the deepest nodes and reproduce them during the exhibition.

It's not a fact of "representation" of the Orlando Furioso with his battles and loves, rather of "performance". Two are the interests of Motus: the circular and labyrinth structure of the work and, at the same time, the fetishist Orlando obsession for Angelica. They are twin obsessions, one of the language and the other of the content, which eco an analogue obsession, the continuous research of the theatre for a real look and real flesh. *"We make a cross on the representation, to deepen and make it blood, to lay bare the shame ".*



The Progetto Rooms is large and engaged. It started when Enrico and Daniela travelled the Arizona and Nevada deserts and it will give the company the third of the Premio Speciale Ubu for "the splitting images and the story of the Progetto Rooms evolution". The work is realized in several stages: Vancancy Room (2001), a work-in-progress itself, and Twin Room (2002). Splendid's is inspired to Jean Genet, but the two authors that most signed the last production of Motus are Pasolini and Fassbinder.

The project titled is dedicated to Pasolini, composed by L'Ospite (2003), inspired from the movie Teorema, and Come un cane senza padrone (2004), draw on Petrolio. The solitude of the contemporary man, the desolation of the terrains vagues of the moderns suburbs where the shout reverb inhumanly and at last fall into nothingness. These are themes between Motus and Pasolini. The waste of the bourgeois life, make of standard procedures and ascetics sceneries, is the most distant point from the real life, it is terrain vague, completely un-semantic. The scream of the artist leave this desert to shake it, a scream that comes from the flesh and becomes inhumane, trying to restart the meaning.

A new project is dedicated to texts, works and films of Fassbinder, inaugurated in spring 2005 and delineates two way of research. The first one deepen the themes of intolerance and power, and find its realization in Pre-paradise Sorry Now , from a Fassbinder text title. The second one is a reprise of the

melodramatic atmospheres of Le lacrime amare, Marta, Un anno con tredici lune by Petra Von Kant and recomposes into the play Rumore Rosa (2006).

www.motusonline.com

Mil i Una Veos: Sound Landscape

Barbara Sansone

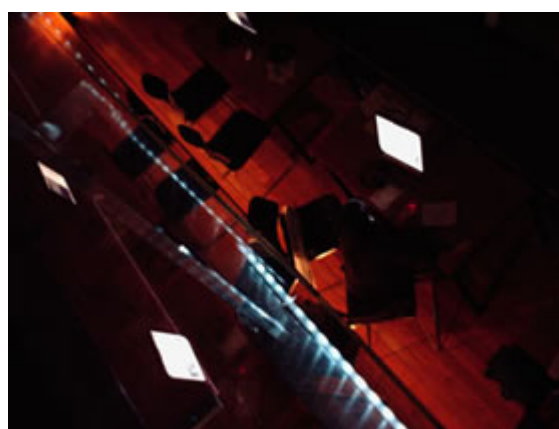


On the occasion of the ninetieth anniversary of the birth of Cabaret Voltarie , the Sonoscop/Orquestra del Caos , presented on the 3 rd and 4 th of November at the CCCB auditorium of Barcellona, Mil i una Veos (One thousand and one voice).

A short review of great intensity, whose main topic was contemporaneous and sound writing, from frenetic poetry, without overlooking the various historical laps, influences and contaminations, to the developments and personal paths the different artists have suggested and are suggesting. The first event was an elegant concert/performance *Objectos Perdidos* (Lost & Found) , staged by José Iges , Pilar Subirà and Pedro López . The work offers a listening likens to the abstract and dissolute landscape looking at itself

through the window during a train trip: the perception of time changes, sound is interpreted in a sensual way, and its meaning is multiplied.

The hands of the master of puppets José Iges allowed you to catch a fleeting glimpse of it, explaining as if he wanted to stage a conference, but making of his sentences pure verbal pretext, matter to distort, modify, multiply, superimpose, decompose, transfigure, recombine with vocal, musical and electronic expedients.



Excellent demonstration of how common words, apparently not poetical, can become poetry, event, and expressivity, of how a language can separate from itself and become a mean of communication through the simple musicality of its voice, with its

simple body expression. Iges' irony, who pulling his leg for his ambiguous and indefinite identity, oscillating between being a musician and being a poet, were a balanced counterpoint, Pilar Subirà's percussions and objects, able to create sound atmospheres of strong suggestion and the electronic elaborations by Pedro López, allowing poetical traces to backfire on themselves.

Saturday two interesting conferences, took place held by Eduard Escoffet (<http://propost.org/escoffet/>), expert, poet and organiser, and

Bartolomé Ferrando (<http://www.bferrando.net>), one of the most important Spanish performers as well as visual poets. Eduard Escoffet explained the details identifying the phonetic poetry, the revolutionary Dadaist proposal which aimed at breaking and losing the semantic value of the syllable and the sound poetry which began after the war thanks to the invention of the magnetophone, recovers the meaning, doesn't use scores (even if recently someone is proposing transcription methods), can't be read, but just heard or, better, seen.



The main obsession of sonorous poetry is the variety of voice, the attempt to reach a level of complexity/simultaneity possible just thanks to recording and to mechanical reproduction. It allows recovering the idea (previous to the XVI Century) that poetry is not related to the papery medium, but almost to listening and it lends itself to vanguards thanks to its nature absolutely open and flexible. Phonetic poetry allows overcoming the linguistic barriers, showing that it is voice expression that contains the main part of the message.

Escoffier has organised even one of the sections of the public sonorous archive of the “Orquesta del Caos” which could be looked at in the “mirador” of the CCCB during the manifestation. His position had four itineraries with 6 authors each one, ranging from baroque to the influence of popular music and the overcoming of linguistic barriers to ultra-environmentalism. Within this last

section couldn't lack among the representatives Henri Chopin, musician and radicalist poet, absolutely contrary to the use of paper, who explores the body and processes it in such a way as to make of it an unexpected sonorous source.



Other positions allowed to look and listen to many interesting materials of the “Orquesta del Caos” database and in one comfortable hall of the last floor you could listen to Octofonia para voz (Simon Frazer University), tracks by Barry Truax, Ben Wilson, Hildegard Westercamp .

Bartolomé Ferrando's conference gave many performing moments, which accompanied his hymn to fragmentarity. A track can be expressive as a whole? Fragmentarity isn't more real than the illusory body of continuity in which it lives, which is nothing but a collage of in motion particles? Discontinuity and repetition aren't typical of our gestures and

thoughts? Those are the questions and the theoretical bases which have pushed him to go into the world of research and vocal experimentation today is an eminent exponent of.



To conclude, great end with the explosive and tough David Moss (<http://www.davidmossmusic.com>), who made his public fall in love with him thanks to his charisma and humour. Following the plot of a simple story he told in an exhilarating way, interweaving sound environments, stratified vocal interventions (whose complexity weren't always due to his electronic equipment, but sometimes just to two "little muscles" he has in his throat and

whose incredible chances he enjoyed to show to the public), built objects he played or simulated its sounds, interacted with whom in the audience laughed, coughed or took pictures. There is little to say about a personage so famous and whose presence on stage and artistic talent can't be described with simple words, but just looking at him performing and Barcelona did indeed show his appreciation with an endlessly round of applause which obliged him to an encore.

Mil i una Veus was maybe a niche event, because of the topic and because of the promotion and conferences (and catalogue) in Catalan, despite the free entrance, which didn't attract people ignoring that language. Anyway the organisation knew how to take care of each detail and create a cosy and friendly environment proposing such a complex subject under accessible terms and agreeable performances.

www.sonoscop.net/

Pixxelpoint 2006: Dresscode

Domenico Quaranta



Pixxelpoint was born in Nova Gorica (Slovenia) in 2000. It grew up during the years to the point of trespassing the borders and incorporating (from 2005) a series of events managed by the Dams of Gorizia. It is now at its seventh edition and Pixxelpoint it is not one of the digital arts festivals spread all around the world.

In fact the initiative positively lives and reflects all the contradictions of living on a frontier that was, only few years ago, an Iron Curtain that is now slowly collapsing, making closer two country different in history, culture and digital interests. It is a unique experience to jump here and there from the border to follow events that develop rather near to each other, giving to the festival an unmistakable atmosphere.

This edition, intituled Dresscode, presented, according to the manager Igor Spaniol, “work that deals with the formal, aesthetic and socio-cultural aspects of the digital media and will critically debate key events at the intersection of fashion and new media technology”. “As every year, a selection of projects presented in answer to an international “call” (at the **Mostovna** centre) has been put beside a show of artists invited for the occasion (at the Mestna Galerija of Nova Gorica).



Vuk Cosic and Matej Andra Vogrincic have presented a new project of incredible efficiency, History Homme (2006). The two play the role of founders of a fashion house, the History, dedicated to study and reproduce the dresses wore by the

protagonists of some important moment of the modern history o each other. each other. jump here and there from the border to follow events that develop , in the conviction of a relation between the “great history” and the fashion culture. The result is 4 works (one for each season) that put together the photos of some key moments of the recent history and fragments of the fabric wore by the protagonists. The winter collection, for example, proposes the materials wore by Churchill, Roosevelt and Stalin at the Yalta conference in 1943, while the summer collection offers the famous shoot of Eddie Adams from the Vietcong killed by a policeman in 1968.

The video of the operation Daspu is another interesting work , realized by Tadej Pogacar and the Brazilian collective CODE :RED in occasion of the 27th Biennale of Sao Paulo. *Daspu* is a real fashion home managed by prostitutes, who’s having lots of success in Brazil and who’s attracting the attention of the media. Presenting these works inside their shows, CODE :RED wants to explore the world of the prostitution and the different economic forms that took place in it. Therefore it couldn’t lack the work of Regina Möller , that produces, since the late 90 s, embodiment and a fashion review (regina) as art works, reflecting on the construction of the female identity and on the cultural

constructs on which fashion and arts are based.



On the Italian side, the event organized by the Gorizia DAMS was called this year Pixxelmusic , with the intent to partially release from the annual themes of the festival and build a sort of observatory about the relationships between music and moving images, from the origin of the movie up to now. The 29 th November opened with a projection organized by the students, who reflected on the relation between cinema and music from Melies to Chris Cunningham, playing live music during the screening.

Among the participation of the afternoon, moderated by Cristiano Poian , Paolo Peverini stopped on the mash-up gender and the transformations that it’s introducing in the videoclip , while the Slovenian Marko Milosavljevic and Sa a avel reflected on the artistic dignity of the

music video. So as noticed how, in the Slovenian production of the 80 s and 90 s, the videoclip suddenly became an artistic genre, involving video artists and performers from the same underground reality of the music band and refusing the status of “commercial” attributed to the videoclip on its origins. Between the examples cited by the author, we signal the videos of BAST realized by Davide Grassi, in particular Ron’s Story (2002), the documentation of a performance of the American Ron Athey.



The works of the artists presented during the opening have been a revelation. The Dutch Rens Straver showed a selection of his videos, from Fuck Television (transmitted by Blob as well) to a series of reflections about the analogic or digital error (Plugin Out and Colorbars) to Crocodiles in Venice (2005), the trailer of a fake Hollywood disaster movie where Venice is invaded by crocodiles.

Stravers’s video moves between art, advertising aesthetic and videoclip, making different communication codes collapse and privileging alternative way of communication.

The late afternoon has been dedicated to the movie director Roberto Nanni, who’s working in a rigorous manner, characterized by the use of the Super8. Nanni projected L’amore vincitore, Conversation with Derek Jarman (1993), an interview with the director of Blue little before his death, and a movie inspired to Steve Brown, pianist of the Tuxedomoon whose videos were directed by Nanni. An intimate and lyric narration, as Nanni works with great patience on the postproduction of the image and tries constantly to make it depend on the sound flux.

The night ended at the Fly club, where Scuola Furano and IRDP played, followed by Spiller and Putsch1. Nothing exceptional, but the Pixxelmusic theory has been demonstrated: the relation between sound and image continues, and it’s living one of its greatest moments...

www.pixxelpoint.org/

www.pixxelmusic.com/

www.aksioma.org/bast/

www.riesstraver.com/

www.crocodilesinvenice.com

Link index

Futurist Conference Luzern

<http://www.cocomment.com/>

<http://www.theoscarproject.org/>

<http://www.ecademy.com/>

<http://www.craigslist.com/>

<http://www.dracos.co.uk/work/bbc-news-archive>

<http://creativearchive.bbc.co.uk/>

<http://open.bbc.co.uk/catalogue/infax>

<http://www.kevinwarwick.com/>

<http://www.european-futurists.org/>

13 Most Beautiful Avatars

<http://0100101110101101.ORG>

<http://slurl.com/secondlife/dowden/42/59/52/?title=Ars%20Virtua>

<http://www.rhizome.org/>

Resistant Maps Between Net And Art

<http://www.cartografiaresistente.org>

<http://neural.it/projects/rm/>

Onoxo, Generative Vjing

<http://www.onoxo.net>

<http://vvvv.org/tiki-index.php>

<http://www.mi2.hr/%20>

<http://www.myspace.com/confusionhr>

<http://www.slobodastvaralastvu.net/FrontPageEn>

Altered States Of Perception

http://www.romaeuropa.net/Sensi_sotto_Sopra/Sensi_Home.html

<http://www.epidemic.net/>

Debackere: Electronic Live Cinema

<http://www.rotorscoop.net>

<http://www.rupture-online.net>

<http://www.live-cinema.org>

<http://www.wormweb.nl/nieuws.php?request=nieuws&item=&id=73%5D>

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<http://www.murcof.com/>

Eco-sustainable? Off-corso

<http://www.off-corso.nl/>

<http://www.enviu.org/index.php?id=38>

http://www.enviu.org/cm/cm_index_site.html

Cimatics, The Relation Between Form-frequency

<http://cimaticsfestival.com/festival2006/program/friday/index.php>

Suguru Goto: New Perception Methods

<http://www.digicult.it/digimag/article.asp?id=312>

<http://suguru.goto.free.fr/>

Globus Medicus And Medical Ediology

<http://dev.globus.org/wiki/Incubator/MEDICUS>

Victoria Vesna's Interactive Experience

<http://notime.arts.ucla.edu/notime3/>

<http://ucdarnet.org/projects/netwrk.php>

<http://notime.arts.ucla.edu/zerowave/>

<http://nano.arts.ucla.edu/>

<http://vv.arts.ucla.edu/>

Id-lab, Interaction And Innovation

<http://www.interaction-ivrea.it/>

<http://projects.interaction-ivrea.it/exhibitions/>

<http://www.interactiondesign-lab.com/workshop/>

<http://www.interactiondesign-lab.com>

Motus. Essential Return

<HTTP://www.motusonline.com>

Mil I Una Veos: Sound Landscape

<http://propost.org/escoffet/>

<http://www.bferrando.%20net>

<http://www.davidmossmusic.com>

<http://www.sonoscop.net/>

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<http://www.riesstraver.com/>

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